

GOVERNMENT OF INDIA
DEPARTMENT OF ARCHAEOLOGY
CENTRAL ARCHAEOLOGICAL
LIBRARY

CALL No. 733. 3804/B.M/Smi
Acc. No. 14337

D.G.A. 79.
GIPN—S4—2D. G. Arch. N. D./57.—25-9-58—1,00,000





NOTE.

In this separate issue of the various Parts of the Catalogue of Sculpture, the pagination of that Catalogue as a whole has been retained.

The Sculptures included in this Part belong to the age of Myron and Pheidias.

The former "Guide to the Elgin Room, Part I," has been largely utilized.

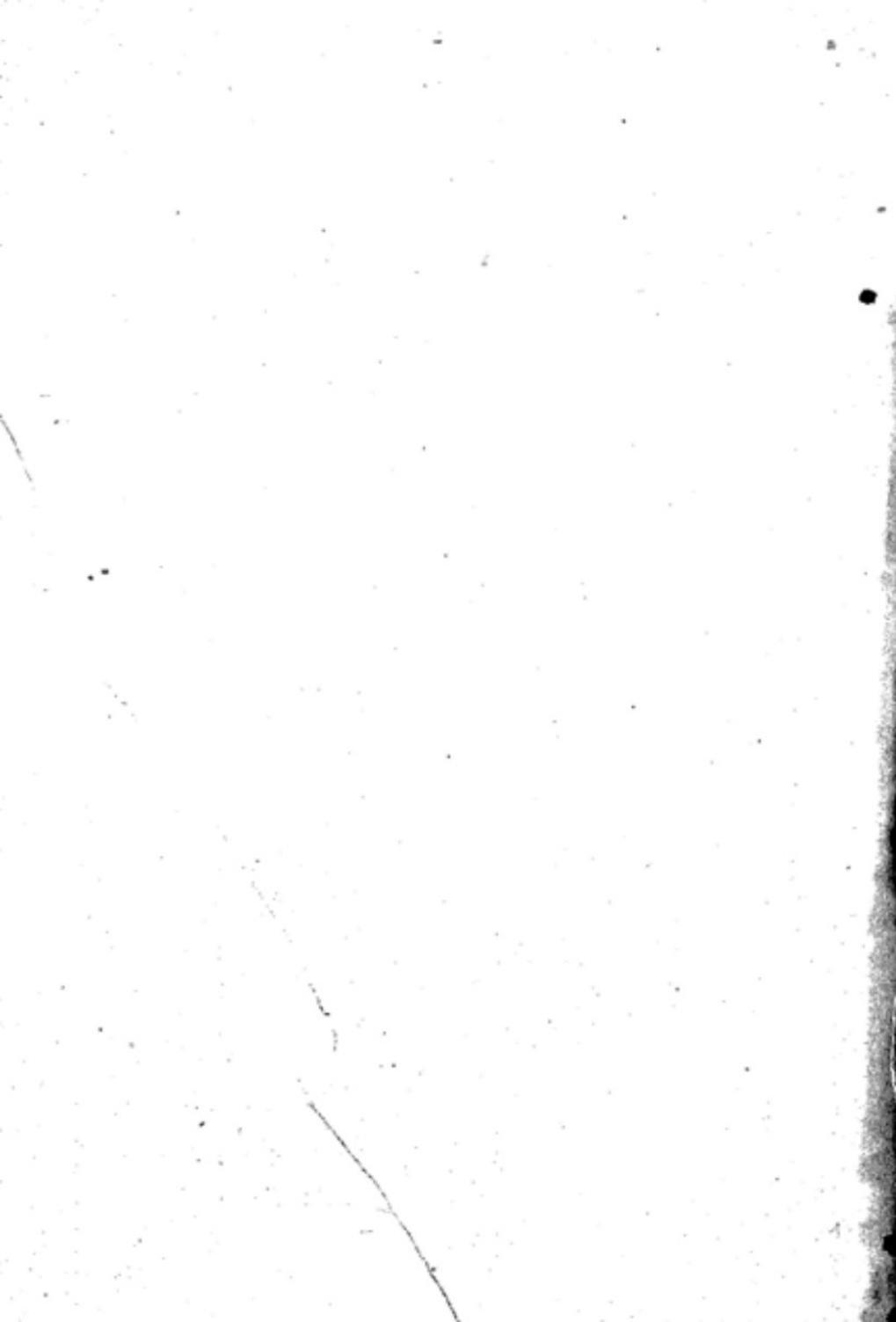
A. S. MURRAY.







X X
278



A CATALOGUE
OF
THE SCULPTURES OF THE
PARTHENON,
IN THE BRITISH MUSEUM.

[*Part II., Volume I., of a Catalogue of Sculpture in the Department of Greek and Roman Antiquities, by A. H. SMITH, M.A., Assistant in the Department.*]



PRINTED BY ORDER OF THE TRUSTEES.

1892.

CENTRAL AGRICULTURAL
LIBRARY, NEW DELHI.

Acc. No. 14337

Date 13/2/61

Call No. 733.3804/Bal./Sri.

TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to, in this Catalogue, under abbreviated forms:—

Annali dell' Inst. Annali dell' Instituto di Corrispondenza Archeologica. Rome: 1829-1885. [Superseded by the "Roemische Mittheilungen."]

Antike Denkmäler. Antike Denkmäler herausgegeben vom k. deutschen Archaeologischen Institut. Berlin: from 1886. In progress.

Arch. Anzeiger. Archaeological Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des Archaeologischen Instituts.]

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843-1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. Deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.

Brunn, Denkmäler. H. v. Brunn, Denkmäler griechischer und römischer Sculptur. Munich: from 1888. In progress.

Bull. de Corr. Hellénique. École française d'Athènes. Bulletin de Correspondance Hellénique. Athens: from 1877. In progress.

Bull. dell' Inst. Bullettino dell' Instituto di Corrispondenza Archeologica. Rome: 1829-1885.

C. I. A. Corpus Inscriptionum Atticarum. Berlin: from 1873. In progress.

C. I. G. Corpus Inscriptionum Graecarum. Berlin: 1828-1877.

Gaz. Arch. Gazette Archéologique. Paris: 1874-1888.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton and E. L. Hicks. 1874-1890.

Guide to Elgin Room I. Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures of the Parthenon. Elgin Room, Part I (Third ed.). 1886.

- Guide to Elgin Room II.* Synopsis, etc. The Sculptures in the Elgin Room. Part II. 1881.
- Guide to First Vase Room.* Synopsis, etc. First Vase Room. (Last ed.). 1883.
- Guide to Graeco-Roman Sculptures I.* Synopsis, etc. Graeco-Roman Sculptures. (Second ed.). 1879.
- Guide to Graeco-Roman Sculptures II.* Synopsis, etc. Graeco-Roman Sculptures. Part II. 1876.
- Jahrbuch des Arch. Inst.* Jahrbuch des k. deutschen Archaeologischen Instituts. Berlin: from 1886. In progress.
- Journ. of Hellen. Studies.* The Journal of Hellenic Studies. London: from 1879. In progress.
- Mansell.* Photographs of objects in the British Museum, published by W. A. Mansell, 271 Oxford Street, W.
- Michaelis.* A. Michaelis, Der Parthenon. Leipzig: 1871.
- Michaelis, Anc. Marbles.* A. Michaelis, Ancient Marbles in Great Britain. 1882.
- Mitchell.* Lucy M. Mitchell, A History of Ancient Sculpture. 1883.
- Mitchell, Selections.* Selections from Ancient Sculpture. . . . A Supplement to A History of Ancient Sculpture. By Lucy M. Mitchell. 1883.
- Mon. dell' Inst.* Monumenti Inediti, pubblicati dall' Instituto di Corrispondenza Archaeologica. Rome, 1829-1886, and Berlin, 1891.
- Murray.* A. S. Murray, A History of Greek Sculpture. 1880-3. [Second ed., 1890. The first ed. is quoted, unless otherwise stated.]
- Mus. Marbles.* A description of the Collection of Ancient Marbles in the British Museum. 1812-1861.
- Perrot & Chipiez.* G. Perrot and C. Chipiez, Histoire de l'Art dans l'Antiquité. Paris: from 1882. In progress.
- Prachov.* A. Prachov, Antiquissima Monumenta Xanthiaca. St. Petersburg, 1871.
- Rev. Arch.* Revue Archéologique. Paris: from 1844. In progress.
- Roehl, I. G. A.* H. Roehl, Inscriptiones Graecae Antiquissimae, praeter Atticas in Attica repertas. Berlin: 1882.
- Roemische Mittheilungen.* Mittheilungen des k. deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome: from 1886. In progress.
- Specimens.* Specimens of Ancient Sculpture. . . . selected from different Collections in Great Britain, by the Society of Dilettanti. London: 1809.
- Stereoscopic.* Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.

Stuart. James Stuart and Nicolas Revett, *The Antiquities of Athens.* London : 1762-1830. [Second ed., 1825-1830. The first ed. is quoted unless otherwise stated.]

Synopsis. *Synopsis of the contents of the British Museum.* (Numerous editions.) 1808-1857. [Where a double reference is given, as 189 (234), the number in the parenthesis was used in editions of the Synopsis earlier than 1832.]

Wolters. *Die Gip-abgüsse Antiker Bildwerke in historischer Folge erklärt. Bausteine . . . von Carl Fricderichs neu bearbeitet von Paul Wolters.* Berlin : 1885.

BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = .025 metre.

1 foot = .304 metre.

3 feet = .914 metre.

1 metre = 39.37079 inches.



PART II.

SCULPTURES OF THE PARTHENON.

PART II. *MYRON AND PHEIDIAS.*

Three great names represent the early prime of Greek sculpture, namely, Myron, Pheidias, and Polycleitos of Argos. These three are thought to have been fellow pupils of the Argive sculptor Ageladas.

The present part of the catalogue deals with Myron and Pheidias. The third part deals first with their immediate successors in Attica, and then turns to Polycleitos of Argos and the sculptures of the Peloponnese; and next to the special class of Greek reliefs.

MYRON.

MYRON of Eleutherae in Attica worked at Athens in the first half of the fifth century B.C. Although he had not entirely abandoned the archaic style (notably, in his rendering of hair, Pliny, *H. N.* xxxiv., 58), he was distinguished for his skill in representing life. His power lay partly in the rendering of vigorous movement in sculpture, as in his athletic statues, and partly in a realistic imitation of nature, as in his famous cow.

No original works of Myron are extant. His best known work, the Discobolos, is preserved in copies, one of which is described below. The bronze statuette of Marsyas in the Bronze Room may be studied after a group of Athene and Marsyas by Myron.

250. Graeco-Roman copy of the bronze Discobolos of Myron.

A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the furthest possible distance before him. The head, as here attached, looks straight to the ground, but in the original it looked more backwards as in a copy formerly in the Massimi palace at Rome. (Cf. Lucian, *Philopseud*, 18.) Compare a gem in the British Museum (Fig. 5; *Cat. of Gems*, No. 742, pl. G), which is inscribed YAKINΘOC. According to a judgment of Quintilian, the laboured complexity of the statue is extreme, but any one who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty. "Quid tam distortum et elaboratum, quam est ille discobolos Myronis? si quis tamen, ut parum rectum, improbet opus, nonne ab intellectu artis abfuerit, in qua vel praecipue laudabilis est ipsa illa novitas ac difficultas?"—Quint. *Inst. Orat.*, ii., 13. 10.—*Found in 1791 in Hadrian's Villa at Tivoli. Townley Coll.*

Marble; height, 5 feet 5 inches. Restorations:—Nose, lips, chin, piece in neck, part of disk and r. hand; l. hand; piece under r. arm; pubis; r. knee; a small piece in r. leg, and parts of the toes. Specimens, I., pl. 29; *Mus. Marbles*, XI., pl. 44; Clarac, V., pl. 860, No. 2194 B; Ellis, *Townley Gallery*, I., p. 241; *Guide to Graeco-Roman Sculptures*, I., No. 135; *Stereoscopic*, No. 149; Wolters, No. 452.



Fig. 5.

PHEIDIAS AND THE SCULPTURES OF THE PARTHENON.

The sculptures of the Parthenon illustrate the style of Pheidias, the greatest of Greek sculptors.

PHEIDIAS, son of Charmides, the Athenian, was born about 500 B.C. He was a pupil of the sculptor Ageladas, of Argos, or, according to others, of Hegias or Hegesias, of Athens.

His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

Among the chief of the works of this period was the Parthenon, or temple of the virgin Goddess Athénè. The architect was Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias. The building was probably begun about b.c. 447 (according to Michaelis, b.c. 454). It was sufficiently advanced to receive the statue of the Parthenos in b.c. 438, and was probably completed either in that year or a little later. It stood on the Acropolis of Athens, on a site which had been already occupied by a more ancient temple, commonly supposed to have been an ancient Parthenon, which was burnt on the sacking of Athens by the Persians, b.c. 480. Recently, however, the foundations of an early temple have been discovered between the Parthenon and the Erechtheion. It has been thought that this is the Pre-Persian Parthenon, and that the traces of an older foundation below the existing Parthenon only date from the time immediately following the Persian wars. A building is supposed to have then been begun, on a plan somewhat different from that which was carried out by Ictinos and Pericles.

The Parthenon was of the Doric order of architecture, and was of the form termed *peripteral octastyle*; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model, which is exhibited in the Elgin Room. See also the plan (fig. 6.) and elevation (pl. iv.).

The principal chamber (cella) within the colonnade contained the colossal statue of Athénè Parthenos (see below, Nos. 300-302). Externally the cella was decorated with a frieze in low relief (see below, p. 145). The

Draw for Ictinos's plan see D. 1000 in his discussion of old temple of Athene Polias.

two pediments, or gables at each end of the building (see below, Nos. 303, 304) were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups in very high relief, which served to fill up the spaces between the triglyphs, or groups of three vertical parallel bands, representing beam ends. All

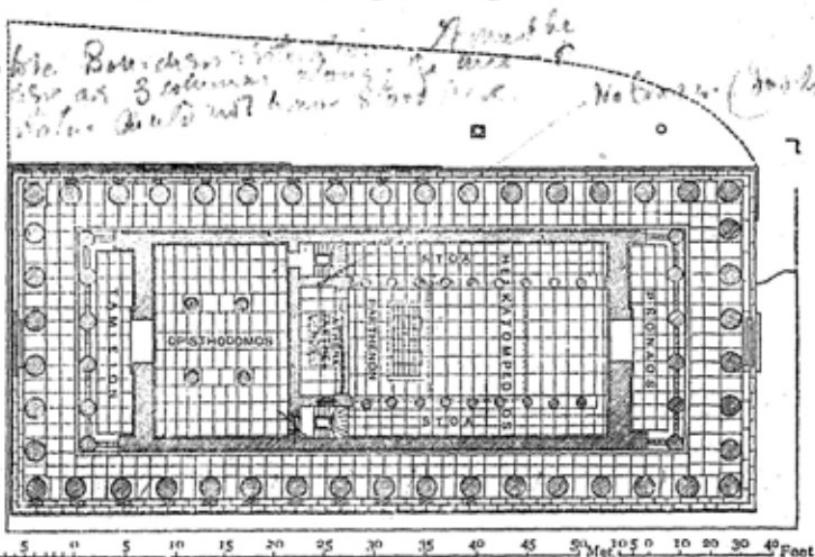


Fig. 6.—Plan of the Parthenon. (From Michaelis.)

these sculptured decorations were executed, like the architecture, in Pentelic marble.

The statue of the Parthenos is known to have been in existence about 430 A.D.; but not long after this date the figure was removed, and the Parthenon was converted into a Christian church, dedicated at first to Santa Sophia (or the Divine Wisdom), and afterwards to the Panagia (or Virgin Mary). For the purposes of the church, an apse was built at the east end of the cella, and the entrance was moved to the west end. The building was also given

*scribbled out the 3. division from the Web. no.
version on — parthenon. — Misspelled as pronunc
lays*

a vaulted roof, which covered the cella alone. In consequence the frieze was exposed to the weather, and the east pediment was much destroyed. From 1206 to 1458, during the period of the Frankish Dukes of Athens, the Parthenon was a Latin church. Athens was taken by the Turks in 1458, and the Parthenon was again an Orthodox Greek church for two years. In 1460, however, it was converted into a Turkish mosque. From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building. Further injury was done by Morosini, who made an attempt to take down the central group of the west pediment, which was still nearly complete.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 Jacques Carrey, a painter in the suite of the Marquis de Nointel, French ambassador at the Porte, made sketches of large portions of the frieze and metopes, and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and from this date to the end of the last century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by Dalton, many figures still remained in position which had dis-

appeared before the time of Lord Elgin. Several portions also of the frieze, which were seen by Stuart, had disappeared at the beginning of the present century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800.

In the years 1801-3 many of the sculptures of the Parthenon were removed to England by the Earl of Elgin, then British ambassador at Constantinople, by means of a firman obtained from the Porte (see p. 6). The Elgin Collection, which includes other marbles obtained from Athens and elsewhere, together with casts and drawings, was purchased from Lord Elgin by the British Government in 1816 for £35,000. Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room :—

Model of the Athenian Acropolis, showing its condition in the year 1870. Presented by Prof. Adolf Michaelis.

Model of the Parthenon. The model was made by R. C. Lucas, on a scale of a foot to 20 feet, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited.

A restored view of the Athenian Acropolis. By Richard Bohn.

Bibliography of the Parthenon.

The work of Michaelis, *Der Parthenon* (Leipzig, 1871), collects the material for the study of the Parthenon, and contains an excellent digest of all that had been written on the subject up to the year 1871. For later writers, see below *passim*, and Wolters.

For the chronology of Pheidias, see Loescheke, in *Untersuchungen A. Schaefer gewidmet*, p. 25; for the question as to his master, see Klein, *Arch.-Epigr. Mittheilungen aus Oesterreich*, VII., p. 64; Murray, *Greek Sculpture*, 2nd ed., p. 186. For the older temple on the site of the Parthenon, see Doerpfeld, in *Athenische Mittheilungen*, XII., p. 45; Harrison, *Mythology of Anc. Athens*, p. 467. The plan given above is taken from Michaelis. Important modifications have been proposed by Doerpfeld, *Athenische Mittheilungen*, VI., pl. 12, p. 283; Harrison, *loc. cit.*, p. 464. For the mediæval history of the Parthenon, see Laborde; *Athènes aux XV^e, XVI^e, et XVII^e Siècles* (Paris, 1854); Gregorovius, *Athen im Mittelalter* (1889). Facsimiles of Carrey's drawings are in the British Museum, and have been partially published in the works of Laborde, *Le Parthénon* (Paris, 1848). For photographic copies of the drawings of the pediments, see *Antike Denkmäler*, I., pls. 6, 6a. Dalton's views of the Acropolis were published in 1751, but the remains of Athens were little known till the appearance of *The Antiquities of Athens*, by James Stuart and Nicolas Revett. (London: vol. I., 1762; vol. II., 1787; vol. III., 1794; vol. IV., 1816; vol. V., 1830). A second edition, with additional matter, but having inferior illustrations, was issued in 1825-1830. The original drawings, made for this work by Pars, were presented to the British Museum by the Society of Dilettanti. The official inquiry into the proceedings of Lord Elgin is contained in the *Report from the Select Committee of the House of Commons on the Earl of Elgin's Collection of Sculptured Marbles; &c.* (London, 1816).

STATUE OF ATHENÈ PARTHENOS.

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athenè stood, draped in chiton and aegis. In her left hand she held her spear and shield. Between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the Goddess was adorned, according to Pausanias, with a Sphinx and Gryphons. From detailed copies of the head

(*Athenische Mittheilungen*, viii., pl. 15; *Cat. of Gems in B. M.* 637, 638) we learn that the Gryphons were on the cheek-pieces, and that there was a figure of Pegasos on each side of the Sphinx. There was also a row of small horses at the front of the helmet. All available space was covered with reliefs. A battle between Greeks and Amazons (see below, Nos. 301, 302) was seen on the exterior of the shield, and one between Gods and Giants on its interior. On the base was a representation of the birth of Pandora (see No. 301) and on the edges of the sandals was a battle between Centaurs and Lapiths.

The statue disappeared from view with the fall of paganism. Nos. 300–302 afford some of the materials for its reconstruction. Rough reproductions of the figure also occur on Attic reliefs, such as Nos. 771–773.

The statuette, No. 300, is of service for the details of the composition, although it is artistically a poor copy. The Lenormant statuette, No. 301, though rough and incomplete, is of more value for its rendering of the features.

The column beneath the hand of Athenè (in No. 300) presents some difficulty, as it is not mentioned in descriptions of the statue and seldom occurs in reproductions of it. It is seen in an Attic relief (*Michaelis*, pl. 15, fig. 7) on a lead ticket (*Zeitschr. für Numismatik*, x., p. 152) and, in the form of an olive tree, on a Lycian coin of the time of Alexander (*Zeitschr. für Num.*, loc. cit.; Murray, ii., pl. 11). It is more probable that an existing support should be omitted in reliefs, than that it should be inserted if non-existent. It is possible, however, that the support was not a part of the design of Pheidias, but was an addition, found to be necessary before the time of Alexander.

300. Cast of a statuette, copied from the Athenè Parthenos. The Goddess wears a helmet, aegis, chiton with diploïdion girt round the waist, bracelets and sandals; her left hand rests on her shield, which stands on its edge

at her side. In the centre of the outside of the shield is a mask of Medusa, and inside a serpent; the right hand of Athenè is extended in front and rests on a column with the palm open upwards, holding a figure of Victory, in whose hands are remains of what is thought to be a garland. The head of the Victory is wanting. On the centre of the helmet of Athenè is a Sphinx, and at each side has been a Pegasos.

The statuette was found in a shrine in a private house. Compare the vision of Procles, who was bidden to prepare his house for Athenè, when her statue was being removed by the Christians from the Parthenon, about 430 A.D. (Marinus, *Procles*, 30; Michaelis, p. 270.)

The original, which is of Pentelic marble, is in the National Museum at Athens. Height, with plinth, 3 feet 5 inches. Found in 1880, near the *Varvakion* in Athens. *Athenische Mittheilungen*, VI., pls. 1, 2, p. 56; *Journ. of Hellen. Studies*, II., p. 3; Schreiber, *Athena Parthenos des Phidias*, pl. 1; Brunn, *Denkmäler*, Nos. 39, 40; Waldstein, pl. 14; Harrison, *Mythology and Monuments of Anc. Athens*, p. 447. For literature see Waldstein, *Essays*, p. 270; Wolters, No. 467.

- 301.** Cast of a statuette copied from the statue of Athenè Parthenos. Athenè wears a helmet, aegis, and chiton with diploïdion girt round the waist; her right hand is extended in front with the palm open upwards as if to hold out the figure of Victory. In this part the statuette is unfinished, the marble underneath the right arm not having been hewn away. The left hand of the Goddess rests on her shield, which stands on its edge at her side; inside the shield is a serpent; outside are reliefs representing the battle between Greeks and Amazons, which is seen in more detail in No. 302. Among the figures, we recognise several which occur on No. 302. The figure of Pheidias (*a*, see No. 302) is near the top of the relief, and holds a stone, as described by Plutarch. Next him perhaps is Pericles (*b*) separated from the fallen Amazon (*c*), which is at the

bottom of the shield, as in No. 302. The group of the Greek seizing an Amazon (*d*) is seen on the right as in No. 302. The fallen Amazon (*e*) with hands above her head is high up, on the left of the relief. In place of the group of an Amazon supporting her companion (*f*) which is in No. 302, we have here the same subject, but differently treated. The Gorgon's head is roughly indicated near the middle of the shield. From the manner in which the rest of the figure corresponds to the chryselephantine statue, it has been assumed that the rude outlines of figures in relief on the base of the statuette represent the composition of Pheidias, of which the subject was the birth of Pandora (Paus., i., xxiv., 7.)

The original of this statue, which is of marble, is in the National Museum at Athens. Height 1 foot 4 $\frac{1}{2}$ inches. Found in 1859 near the *Pnyx*, at Athens. Lenormant, *Gazette des Beaux Arts*, 1860, VIII, p. 133; Jahn, *Pop. Aufsätze*, p. 215, pl. 1; Michaelis, pl. 15, fig. 1, p. 273; Overbeck, *Gr. Plast.*, 3rd ed., I, p. 253, fig. 54; Brunn, *Denkmäler*, No. 38; Wolters, No. 466; Harrison, *Mythology and Monuments of Anc. Athens*, p. 449. For the Pandora relief, see Puchstein, in *Jahrbuch des Arch. Inst.*, V., p. 113.

302. Fragment of shield supposed to be a rough copy from the shield of the statue of Athenè Parthenos. Pliny (*H. N.*, xxxvi., 18) and Pausanias (i., 17, 2) state that the outside of the shield was ornamented with the representation of a battle between Greeks and Amazons. Plutarch adds (*Pericles*, 31) that one of the figures represented Pheidias himself as an old bald-headed man raising a stone with both hands, while in another figure, who was represented fighting against an Amazon, with one hand holding out a spear in such a way as to conceal the face, the sculptor introduced the likeness of Pericles. This story is probably of late origin, and invented to account for two characteristic figures on the shield. A head of Medusa, or Gorgoneion, encircled by two serpents, forms

the centre of the composition on the fragment. Below the Gorgoneion is a Greek warrior (*a*, cf. No. 301), bald-headed, who raises both hands above his head to strike with a battle-axe. This figure has been thought to correspond with that of Pheidias in the original design. Next to him on the right is a Greek (*b*) who plants his left foot on the body of a fallen Amazon (*c*) and is in the act of dealing a blow with his right hand; his right arm is raised across his face and conceals the greater part of it. The action of this figure again presents a partial correspondence with that of Pericles as described by Plutarch. To the right of the supposed Pericles are two Greeks: the one advances to the right; the other (*d*) seizes by the hair an Amazon falling on the right. Above this group is an Amazon running to the right and a Greek striding to the left. His shield has the device of a hare. Above him are three armed Greeks, and the remains of another figure. On the left of the figure described as Pheidias is a Greek who has fallen on his knees. Further to the left is a fallen Amazon (*e*) who lies with her head towards the lower edge of the shield. Near her is a wounded Amazon (*f*) supported by a companion of whom but little remains. The lower part of a third figure, probably that of a Greek, is also seen. All the Amazons wear high boots and a short chiton, leaving the right breast exposed; their weapon is a double-headed axe. Red colour remains on the two serpents which encircle the Gorgon's head, on the shield of one of the Greeks and in several places on the draperies.

—*Obtained by Viscount Strangford from Athens.*

Pentelic marble; height, 1 foot 4½ inches; width, 1 foot 6 inches.
Conze, *Arch. Zeit.*, 1865, pls. 196, 197; Jahn, *Pop. Aufsätze*, p. 216, pl. 2, 1; Michaelis, pl. 15, fig. 34. Overbeck, *Gr. Plast.*, 3rd ed., I., p. 255, fig. 55; Mitchell, p. 313; Mansell, No. 729; Wolters, No. 471; Harrison, *Mythology and Monuments of Anc. Athens*, p. 453. There is a fragment of a similar shield in the Vatican, Michaelis, pl. 15, fig. 85.

EASTERN PEDIMENT OF THE PARTHENON.

303. We know from Pausanias (i., 24, 5) that the subject of the composition in the eastern pediment had relation to the birth of Athénè, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no means of ascertaining how the subject was treated; and whether the moment immediately after the birth was represented, as has been generally supposed, or, as has been also suggested, the moment immediately before the birth.

A relief surrounding a *puteal* or well-head, now at Madrid, has been thought to throw light on this question. There Zeus is enthroned, looking to the right; Athénè is before him, armed, and advances to the right. A Victory flies towards her with a wreath. Behind the throne of Zeus is Hephaestos, who has cleft the skull of Zeus with his axe, and starts back in astonishment. On the extreme right of the composition are the three Fates (Schneider, *Geburt der Athena*, pl. 1; Mitchell, p. 350, fig. 157). Unfortunately the subordinate figures have not a sufficient resemblance to those which are still extant of the Parthenon pediment, to allow us to assume a direct connection between the pediment and the relief. Some such composition, however, seems more consonant with the dignity of Athénè than the scheme which occurs on vases and Etruscan mirrors (e.g. on a vase in the British Museum, No. B. 53; *Mon. dell' Inst.*, iii., pl. 44) where the Goddess is represented as a diminutive figure, above the head of Zeus. This conclusion is confirmed by Sauer's recent examination of the ground of the pediment. It is now proved that the middle of the east pediment

was occupied by two figures of equal importance, and not by a single central figure of Zeus, such as is required, if we suppose that the subject was treated according to the tradition of the vase painters. It is further shown to be probable that Zeus was seated on the left of the centre, seen in profile and turned to the right, and that Athenè stood on the right of the centre, holding a spear in her outstretched right hand. The whole group between the figures G and K is thought, from the indications on the pediment, to have consisted of the following figures, in order from the left:—Standing figure, stepping inwards (cf. Hermes of the west pediment); standing figure; seated figure in profile to the right; figure standing immediately behind Zeus; Zeus and Athenè; Hephaestos (H); seated figure in profile to the left; standing figure; standing figure turned to the left (J); standing figure turned outward (compare G).

If we confine our attention to the extant pedimental figures, we find wide differences of opinion as to their interpretation. The figures in the angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympos or of the universe. It has also been suggested that they indicate the hour at which the birth took place. This, according to Attic tradition, was at sunrise.

Thus far the interpretation rests upon sure grounds. Of the remaining figures in the pediment, J has been generally recognised as Victory greeting the newly born Goddess, and G has been generally taken for Iris, announcing the news to the world (but see below, G). None of the remaining figures have been conclusively

identified. Most of the numerous schemes of interpretation that have been proposed are exhibited in a table by Michaelis, *Der Parthenon*, p. 165, cf. *Guide to the Elgin Room*, I., Table A. As regards the general principles of interpretation it is to be observed that the schemes may be divided into two classes. We may either suppose with the earlier critics that the space bounded by Helios and Selenè represents Olympos, and that all the figures contained within this space are definite mythological personages, probably deities, who may be supposed to have been present at the birth; or we may assume that all the deities present were comprised in the central part of the pediment, and that the figures towards the angles belong to the world outside Olympos, to whom the news is brought. These may be definite mythological persons, or they may be figures personifying parts of the natural world. Compare the Homeric Hymn to Athenè, and Pindar, *Olymp.*, vii., 35.

The best views of this pediment are (1) the drawing of Carrey in the Bibliothèque Nationale (pl. v., fig. 1). A facsimile is in the British Museum; in Laborde, *Le Parthénon*, and *Antike Denkmäler*, I., pl. 6 (exhibited in Elgin Room); (2) sketch by Pars, engraved in Stuart, vol. II., chap. I., pl. 1. The original drawing is in the Print Room of the British Museum. For a list of proposed restorations, see Schneider, *Geburt der Athena*, p. 23, pls. 2-7; Waldstein, *Essays*, p. 139. For Sauer's examination of the pediment, see *Athenische Mittheilungen*, XVI., pl. 3, p. 59; *Antike Denkmäler*, I., pl. 58. The ends of the pediment are reproduced in figs. 7, 8.

303 A. Helios, in his chariot emerging from the waves. The head is wanting, the neck has a forward inclination corresponding with the action of the arms, which are stretched out in front of the body, holding the reins by which the upspringing horses of the Sun-god were guided and controlled. The head of Helios had been already broken away in Carrey's time; the wrist and hand of the right arm, now wanting, are shown in his drawing. The

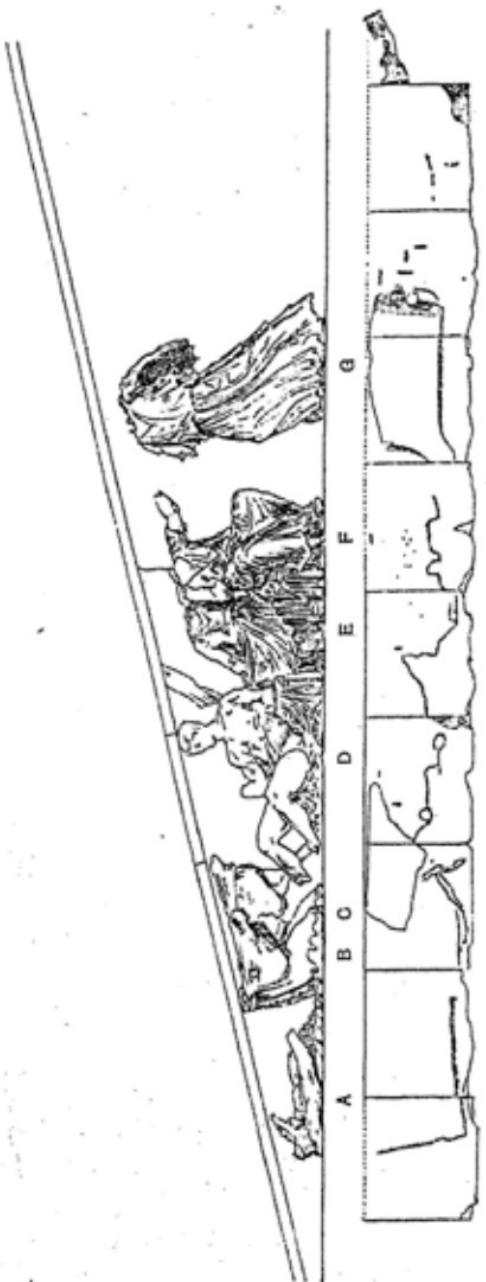


Fig. 7.—The South End of the East Pediment of the Parthenon (according to Sauer).

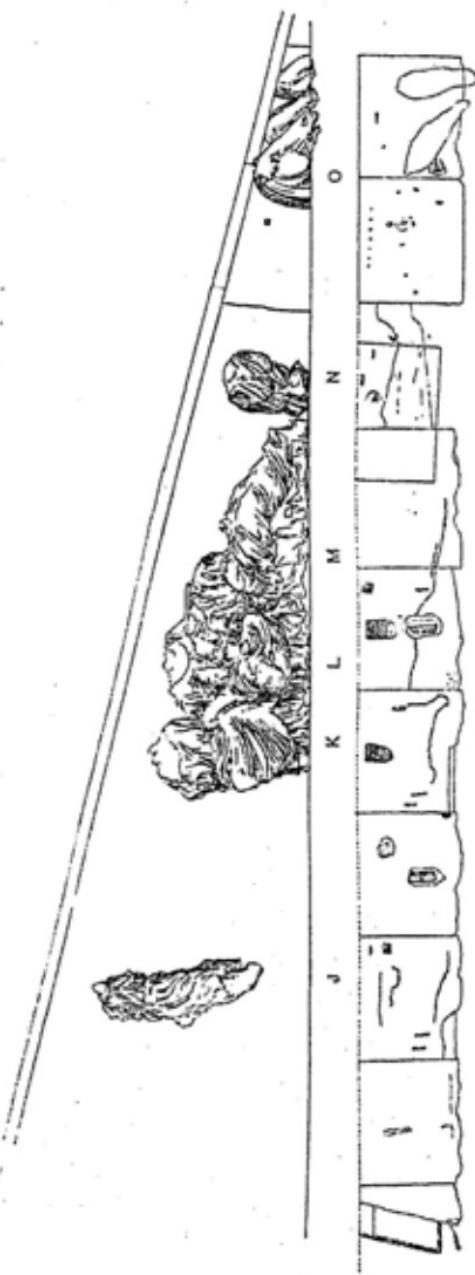


FIG. 8.—The North End of the East Pediment of the Parthenon (according to Sauer).

surface of the marble on the neck having been protected from weather by the cornice retains its original polish. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art; their profile shown on the edge of the plinth approximates very nearly to the well-known wave pattern. The metal reins have been attached to the upper surface of the plinth under the right forearm, and also under the right hand, now lost; three dowel holes in this part of the plinth served for their attachment. The waves were probably distinguished by colour. It has been noted by Michaelis that the angle in which this figure was placed is the darkest spot in the eastern pediment, and that it is only fully illuminated by the early morning sun.

Mus. Marbles, VI., pl. 1; Michaelis, pl. 6, fig. 8; Overbeck, I., p. 303, fig. 61 (with B, C).

- 303 B.** Two horses of Helios. The team of Helios was represented **C.** by four horses' heads, two of which still remain in position on the temple, at the back of the pediment. The two which are here are sculptured in the round out of one block of marble. They are represented emerging from the waves, the profile of which is sculptured in relief on the neck of the nearest horse. The head of the horse nearest the eye (B) looks outwards, and has projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw, and the injury which the surface of the marble has received from exposure to the weather. The reins were of metal, and the points of attachment of reins and bridle are marked by three dowel holes in the plinth, a fourth behind the right ear, and a fifth inside the

mouth. The head of the other horse on this block (C), which was advanced beyond the outside head, so as to be visible, is nearly destroyed; only the neck and back of the head remain.

Mus. Marbles, VI., pl. 2; Michaelis, pl. 6, fig. 9; *Stereoscopic*, No. 105.

For the two heads still on the pediment, see *Athenische Mittheilungen*, XVI., p. 81.

303 D. This figure, which is commonly known as Theseus, reclines on a rock and faces the horses of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but, as the hand is wanting, we can only form conjectures as to what its action may have been. It probably held a spear, or some other long object, the end of which may have been attached to the left ankle at the place where a dowel hole is still visible. According to some writers, the hole served for the attachment of the laced work of a sandal in bronze. (*Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 44.) The legs are bent, the left leg drawn back under the right. The headdress is in the form of the krobylos (cf. No. 209). The body is entirely nude: over the rock on which the figure rests is thrown a mantle under which is strewn a skin, the claws of which are certainly those of some feline animal. The type and position of this figure present so much resemblance to the Heracles on the silver coins of Croton in Lower Italy (*Mus. Marbles*, vi., title-page), that it has been identified with that hero by Visconti, who supposed the skin on which he reclines to be that of a lion. This skin, however, seems more like that of a panther, on which ground the figure has been thought to be Dionysos, who appears in a very similar reclining attitude on another Athenian work, the Choragic monument of Lysicrates (No. 430, 1); compare the statue in the Louvre, Müller-Wieseler, *Denkmäler*, ii., pl. 32, No. 360. Compare also the figure of Dionysos reclining, on a relief on an *askos* in

the British Museum, No. G. 281 (see fig. 9). The figure, however, differs greatly in character, not only from the figure on the monument of Lysicrates, but also from the figure sometimes supposed to be Dionysos on the frieze of the Parthenon. (East side, No. 38.) More recently Brunn has interpreted this figure as the mountain of Olympos illumined by the first rays of the rising sun, and it must be acknowledged that the attitude and type of the so-called Theseus is very suitable for the personification of



Fig. 9.

a mountain. Compare the figures of mountains from reliefs, collected by Waldstein (*Essays*, pp. 173, 174).

Mus. Marbles, VI., pls. 3, 4; Baumeister, *Denkmäler*, p. 1180, fig. 1370; Michaelis, pl. 6, fig. 10; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 304, fig. 62; Murray, II., pl. 5; *Stereoscopic*, No. 105; Waldstein, *Essays*, pl. 6; Brunn, *Ber. der k. bayer. Akad. Phil. hist. Cl.*, 1874, II., p. 14. The correct position of the figure in the pediment has been ascertained by Sauer (cf. fig. 7).

- 303 E, Two female figures, seated on square seats. They both F. wear a sleeveless chiton, girt at the waist, and a diplodium. Over it is a mantle thrown over their lower

limbs in a rich composition of folds. On the right wrist of the figure nearest the angle (E) is a dowel hole, probably for the attachment of a bracelet. Her companion (F), who wore metal fibulae on each shoulder, extends her left arm towards the figure, which is advancing towards her. Her head has been broken off at the base of the neck, but it has probably been turned towards her companion, who rests her left arm affectionately on her shoulder, and who probably looked towards her, perhaps as if listening to the news brought by Iris. The seats, on which are laid folded carpets, are carved out of the marble with great care and delicacy of finish, the regular geometrical lines being valuable in opposition to the varied undulations of the drapery. In the sides and backs of both seats are oblong sunk panels, in one of which several archaeologists have tried unsuccessfully to read the name of an artist (see Michaelis, p. 174; Brunn, *Griech. Künstler*, i., p. 104). Most of the writers on the Parthenon, from Visconti downwards, have named this group Demeter and Persephonè, two deities, whose cult in Attica ranked second only to that of Athénè herself. This attribution would be strengthened if the reclining male figure could be identified with Dionysos, a deity whose worship in Attica was closely connected with that of the Eleusinian goddesses. The composition of the group has suggested to other archaeologists a sisterly rather than a filial relation between the figures. Bröndsted (*Voyages et Recherches*, ii., p. xi.) suggested that these two figures, with G, were the three Horae or Seasons, worshipped in Attica under the names Thallo, Auxo and Karpo. Brunn (followed by Waldstein) supposes that the two figures are Horae, but that they must be viewed as the warders of the gates of Olympos (Hom. *Il.*, v., 749) rather than as Attic deities. On this theory the position of figure G, if it represents Iris, would indicate that she is on the

point of reaching the boundary of Olympos and passing to the outer world.

Mus. Marbles, VI., pl. 5; Michaelis, pl. 6, fig. 11; Murray, II., pl. 4; *Stereoscopic*, No. 106; Rayet, *Monuments*, No. 32; Waldstein, *Essays*, pl. 7; Mitchell, *Selections*, pl. 6; Brunn, *Ber. der k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 15.

303 G. Iris (?).—This figure is moving rapidly to our left, the right knee bent. The left arm was probably extended; the right was bent nearly at a right angle. Both hands probably held parts of the mantle, of which a remnant floats behind, bellicied out by the resistance of the air to the rapid movement of the figure. The feet are wanting from the instep. The figure was let into a socket about two inches deep, on the floor of the pediment. It seems to be exactly in the same condition as when Carrey saw it, except that in his drawing rather more of the neck appears than now remains. The dress is a Doric chiton, *skirtos*, open down the left side, except for the girdle. Over this falls a diploïdion. The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped like those of a young girl. This would be consistent with the type of Iris as the messenger of Zeus and Hera, trained to swift movement. The head may have been half turned back towards the central group, but too little remains of the neck to make this certain. From the rapid movement of the figure in a direction turned away from the centre of the composition, archæologists have been nearly unanimous in thinking that the figure is Iris on her way to announce the event of the birth to the world outside Olympos. But the action is not that of a steady flight through the air, for which the Nikè of Paionios (No. 192) should be compared. It is rather that of a person starting aside in alarm. Moreover, the figure has not the wings of Iris, and on these grounds she has been called Eileithyia (Murray, ii., p. 71), Hebb

(Brunn, *Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 19), or simply a terrified maiden (Wolters, p. 254).

Mus. Marbles, VI., pls. 6, 7; Baumeister, *Denkmäler*, p. 1183, fig. 1373; *Stereoscopic*, No. 106; Michaelis, pl. 6, figs. 12, 12a; Murray, II., pl. 4; Mitchell, *Selections*, pl. 6.

303 H. Cast of a torso of Hephaestos or Prometheus. Powerful male torso, from the neck to the groin. The action of the shoulders, and of the muscles of the ribs and back shows that the arms were raised. Perhaps both hands held an axe above the head, as if about to strike. This is the only fragment besides No. 303 J. which has any claim to be assigned to the central group of the eastern pediment. Though we have little knowledge of how the central group of this pediment was composed, we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athene was accomplished. In the most generally diffused version of the myth this was done by Hephaestos, but Attic tradition preferred to attribute the deed to Prometheus. The original, which was discovered on the east side of the Parthenon in 1836, is at Athens.

Michaelis, pl. 6, figs. 13, 13a.

303 J. Nikè, or Victory. Torso of a female figure, moving rapidly to the front, and to our left, with the right arm extended in the same direction. The figure wears a short sleeveless chiton with a diploïdion which is confined under the girdle, to facilitate rapid motion. A piece of bronze, which is fixed in the marble about the middle of the left thigh, may have served for the attachment of a metallic object, perhaps a taenia held in the left hand. At the back the drapery is tied together, so as to leave the shoulder-blades bare. On each shoulder-blade is a deep oblong sinking, which can only have served for the in-

sertion of the wings, which must have been attached by dowels in the holes pierced round the sinkings. It may be inferred from the size of these sinkings that the wings were of marble, not metal.

It has generally been taken for granted, that this figure belongs to the eastern pediment, and it has been inferred from its height that it was not placed much nearer the centre than its present position.

This depends, however, on the original position of the wings. If they were raised above the head, the figure must have occupied a place nearer to the centre than it does at present. But it should be observed, that in Carrey's drawing of the eastern pediment this figure is not given, and, though Visconti states that it was found lying on the ground below the front of the temple, it has been contended that he may have been misinformed on this point, and that the figure so closely resembles one in the western pediment as drawn by Carrey and Dalton that it is probably the same. (See plate v., fig. 2, N, Michaelis, p. 175, pl. 7, fig. N, and *Hilfstafel*, fig. N.) This resemblance may be admitted; but if, on this ground, we identify the torso of Nikè with the figure in the western pediment (N), which stands by the car of Amphitritè, we have a Victory associated with the side of Poseidon, which seems inconsistent with the entire conception of the western pediment. Moreover, the figure in Carrey's drawing has a scarf hanging from the left arm, which seems not in character with the type of Victory; and, further, Carrey gives no indication of wings. On the other hand, the composition in the eastern pediment would be incomplete if Nikè were not present to welcome the new-born Athenè. On the whole, therefore, there is strong reason for leaving this torso in the pediment to which it was originally assigned by Visconti. In recent years two valuable additions have been made to

this figure. The right thigh was identified and added in 1860, and the left knee in 1875. The figure is placed by Sauer in profile to the left.

Mus. Marbles, VI., pl. 9; Michaelis, pl. 6, figs. 14, 14 α ; Baumeister, *Denkmäler*, p. 1182, fig. 1372.

303 K. Group of three female figures (or, perhaps, a group of L, M. two, with a third figure less closely associated, the figure K being made of a different block from L and M). The figures are seated on rocks, levelled on the top, and in the case of L, M, cut in step form to suit the composition. The rocks are covered with draperies. These three figures are considerably more complete in Carrey's drawings than now, and the motives can best be understood with the aid of the drawings. The figure K half turned her head towards the central scene. The right arm was bent at the elbow towards the front of the body. The figure L was headless in Carrey's time. The right arm, according to Carrey's drawing, was bent towards the right shoulder, as if the action had been that of drawing up the edge of the mantle with the right hand. The body of this figure is bent forward and the feet drawn far back, as would be the case with a person wishing to spring up. This motive forms a contrast to that of the reclining figure (M), whose right arm rests in her companion's lap, and whose tranquil attitude and averted gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her. K wears sandals, a chiton with diploidion, and a mantle of thick substance which passes across the knees, and over the left shoulder, above which it may have been held with the left hand. L wears a fine chiton, confined with a cord beneath the arms, and a mantle covering the back and passing across the knees. M wears a fine

chiton, confined at the waist by a girdle, and has a mantle wrapped about her legs. She appears to have worn a bracelet on the right arm.

On comparing the composition of this triad with that of the triad placed next to Helios in the opposite half of the pediment a curious analogy of treatment may be observed. The so-called Theseus (D), like the reclining figure (M), seems to be quite unconscious of the great event which is being announced, and they are turned as by law of attraction to the groups of Day and Night which bound the scene on either side. The central figure on either triad seems only half aroused, while on either side the figure nearest the central action appears to have heard the news of the birth. If the triad near Selenè are the Three Fates, as Visconti and many of his successors have supposed, their place would more naturally be in the central part of the composition, or at least they might be supposed to be more on the alert with respect to what was passing. By others it has been argued that the place of this triad in immediate succession to Selenè, and the direction in which the figure nearest to the angle (M) is turned, would point to some mythic connection between these three figures and the Goddess of the Moon. Such a connection is suggested by the names given to the group by Welcker, who saw in them the three daughters of Cecrops, Aglauros, Hersè, and Pandrosos, mythic impersonations of the Dew, who have a conspicuous place in Attic legend, though Pandrosos alone of the three seems to have been honoured with worship at Athens. The same desire to connect this triad with Selenè has led Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 16) to see in them personifications of clouds.

Among the writers who have regarded K as separate from L and M, the most common opinion has been that K is Hestia; L and M have been called Aphroditè in

the lap of Thalassa (Ronchaud), or of Peitho (Petersen), or Thalassa, the Sea, in the lap of Gaia, the Earth (Waldstein).

K. *Mus. Marbles*, VI., pl. 10; Michaelis, pl. 6, fig. 15; Murray, II., pl. 7; Mitchell, *Selections*, pl. 6; *Stereoscopic*, No. 108.

L. M. *Mus. Marbles*, VI., pl. 11; Baumeister, *Denkmäler*, p. 1184, fig. 1374; Michaelis, pl. 6, fig. 16; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 308, fig. 63; Murray, II., pl. 7; *Stereoscopic*, No. 108; Waldstein, *Essays*, pl. 8; Mitchell, *Selections*, pl. 6.

303 N. Selenè.—It has been already stated that the horse's head in the right-hand angle of the pediment belongs to the Goddess of the Moon, who is represented by the torso cast in plaster (N) which stands next to it. The original of this torso, now at Athens, was discovered in 1840 on the east side of the Parthenon. The arms and head are wanting, the body is cut off below the waist, as only the upper part of the figure was shown on the pediment. The dress is a sleeveless chiton girt at the waist and fastened on each shoulder. The bosom is crossed diagonally by two bands which pass round to the back. Two large dowel holes in the girdle and two others on the shoulders mark where metallic ornaments have been attached. On the back is a remnant of drapery extending from shoulder to shoulder; this is probably part of a peplos, the ends of which may have fallen over the arms.

It has usually been assumed that Selenè was driving a chariot, and this has been conclusively proved by Sauer, who found the heads of two horses still in position on the pediment, and indications of a fourth head now lost. A theory recently suggested that Selenè rides a single horse is thereby rendered untenable.

Michaelis, pl. 6, figs. 17, 17a; cf. Wolters, pp. 256, 259; C. Smith, *Journ. of Hellen. Studies*, IX., p. 8; *Stereoscopic*, No. 109; Sauer, *Athenische Mittheilungen*, XVI., pl. 3, p. 84.

303 O. Horse's Head.—The head was so placed in the pediment that the muzzle projected over the cornice; in order to adjust it securely in this position, a portion of the lower

jaw was cut away. The inner side of the top of the head has also been cut away, in order to give room for the upper member of the pediment. This head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selene is about to vanish below the horizon. In the whole range of ancient art there is, perhaps, no work in marble in which the sculptor has shown such complete mastery over his material. The nostrils "drink the air"; the fiery expression of the eye, the bold, sharply defined outlines of the bony structure so skilfully opposed to the sensitive flexibility of the nose, and the brawny tenseness of the arched neck, are so combined in this noble work that the praise bestowed on it by Goethe is not extravagant. "This work," he says, "whether created by the imagination of the artist or seen by him in nature, seems the revelation of a prototype; it combines real truth with the highest poetical conception." Behind the ears is a dowel hole; another is on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted. Two horses' heads still remain in the angle of the pediment. See above, 303 N.

Mus. Marbles, VI., pl. 12; Michaelis, pl. 6, figs. 18, 18a; Murray, II., pl. 6; *Stereoscopic*, No. 109.

WESTERN PEDIMENT OF THE PARTHENON.

304. The subject of the western pediment of the Parthenon according to Pausanias (i., 24, 5) was the strife of Poseidon

with Athenè for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Athenè, on this occasion, showed her power by making the soil produce the olive-tree; Poseidon, striking the ground with his trident, produced a salt spring, or, according to another and later version, a horse. The victory in the contest was adjudged to Athenè. The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias; within the precincts of which were the sacred olive-tree produced by Athenè, and the salt spring of Poseidon.

In the time of Carrey, the composition in this pediment was nearly perfect, and to understand the torsos which remain, reference should be made to Carrey's drawing (Plate v., fig. 2), or to the large model of the Parthenon. A few of the early writers on the Parthenon (Spon, Woods, Leake, Weber) mistook the western pediment for that which contained the representation of the birth of Athenè. If we omit the archaeologists who were under this misapprehension, we find that, while there is much difference of opinion as to the identification of the single figures in the western pediment as drawn by Carrey, it is generally admitted that the space bounded by the reclining figures in the angles represents the Acropolis between the two rivers of Athens, and that the figures to the left of Athenè are Attic deities or heroes, who would sympathise actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the subordinate marine deities who would naturally be present as the supporters of the Ruler of the sea. The most interesting dissentient theory is that of Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, ii., p. 28). By an ingenious but inconclusive series of arguments he has endeavoured to show that the west pediment contains a personified representation of the whole

coast of Attica, from the borders of Megaris to Cape Sunium.

The great destruction of the western pediment since it was seen by Carrey may have been partly due to the explosion during the siege, but was chiefly the work of the Venetian General Morosini. After taking the Acropolis he tried to lower the horses of the car of Athénè, but the tackle he used broke, and this matchless group fell to the ground. If the fragments had been then collected and put together, much of this beautiful design might have been saved, but they remained on the spot where they fell till after the establishment of the Greek kingdom at Athens (1833), when such of them as were extant were gathered up and placed in a magazine on the Acropolis. They were subsequently moulded, and casts of them are now exhibited in the Elgin Room. Between the time of Morosini and the middle of the last century, when Dalton drew the western pediment, the work of destruction had been carried much further. In the right wing of the composition the figures N, O, Q, S, T, and in the left wing only four figures, A, B, C, and F (?) are shown in position on the pediment in Dalton's Plate. In the intervening middle space, two torsos are lying on the floor of the pediment. One of these is probably the Poseidon; the other may be the figure marked H. On the ground below the pediment lies the body of a draped figure, perhaps Athénè, and a fragment which may belong to the Poseidon.

All that remained in position in the western pediment when Lord Elgin's agents came to Athens were the figures B and C in the north angle, and in the south angle the lower part of the reclining female figure W. The figures are still in position, and the west end of the Parthenon was therefore not touched by Lord Elgin. The River-god A and the torsos H, L, M, O were found under

the north-west angle of the pediment, after taking down a Turkish house built against the columns. The lower part of a female figure Q may also have been found on this spot.

After the Acropolis passed into the possession of the Greek government, the ground round the Parthenon was partly cleared of its ruins, and this led to the discovery, in 1835, of the crouching male figure V and of many fragments, among which are remains of the horses lowered by Morosini. The sculptures removed by Lord Elgin are exhibited in combination with casts of the remains now at Athens. The description that follows begins from the left or northern angle of the pediment.

- 304 A. Ilissos or Kephissos.—This figure, reclining in the angle of the pediment, is universally admitted to be a River-god, (cf. the description by Pausanias (v., 10, 7) of the pediment of the temple of Zeus at Olympia). The figure is popularly known as the Ilissos, but it may represent the Athenian Kephissos. According to Brunn's topographical scheme, it is a less familiar Kephissos, near Eleusis. This figure appears not to have suffered much since Carrey drew it. It was still in the pediment in Stuart's time, but had been thrown down at the date of Lord Elgin's mission. The body, half reclined, rests on the left arm, over which is the end of an himation, which falls behind the back in undulating lines, and is drawn up to the right knee. As the head and most of the right arm are wanting, their action must be a matter of conjecture; the general motion of the figure seems to indicate the moment of sudden transition from repose to action, and would be consistent with the supposition that the head was turned towards the central group, watching the momentous issue of the contest, and that the River-god was in the act of rising. In that case his right hand may have been drawing forward the end of his himation over his right knee.

This figure has been long and deservedly celebrated for the perfection of its anatomy. In the front of the body, the flexibility of the abdominal muscles is finely contrasted with the strong framework of the ribs. The supple elastic character of the skin is here rendered with the same mastery as in the horse's head of the eastern pediment. At the back some of the surface has retained its original polish. In the undulating lines of the drapery, the sculptor has succeeded in suggesting the idea of flowing water without having recourse to direct or conventional imitation. The ground on which the figure reclines is a rock. The left hand rested on the bed of the pediment. A drawing by Pars taken during his visit to Athens in 1765-66 (engraved Stuart, ii., chap. I., pl. 9), shows part of the right forearm not shown in Carrey's drawing, and the outline of the four fingers of the left hand overlapping the edge of the pediment. A small attribute, probably of marble, was attached to the floor of the pediment in front of the figure.

Mus. Marbles, VI., pls. 13, 14; Mansell, 700; Baumeister, *Denkmäler*, p. 1181, fig. 1371; Michnelis, pl. 8, fig. 1; Overbeck, *Gr. Plast.*, 3rd ed., I., p. 310, fig. 64; Murray, II., pl. 8; Mitchell, *Selections*, pl. 4; Waldstein, *Essays*, pl. 3; *Stereoscopic*, No. 110; Sauer, *Athenische Mittheilungen*, XVI., p. 79.

304 A*. Between A and the two next figures (B, C) a space is shown in Dalton's drawing sufficient for a crouching figure, though no vestige of such a figure is indicated by Carrey. Traces also remain on the floor of the pediment (Sauer, *Athenische Mittheilungen*, xvi., p. 78). This gap may have been filled by a crouching Water Nymph, associated with the River-god. Brunn suggests a tributary of the Eleusinian Kephissos.

304 B, Cecrops and Pandrosos (cast).—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure,

whose left thigh receives the main weight of his body, which leans a little to the right, resting on his left hand. With him is grouped a female figure, who has thrown herself in haste on both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment, towards which she has looked back. She wears a long chiton, and over it a diploïdion which falls below the girdle, and which has slipped from the left shoulder, leaving the left breast and side exposed. Her left arm, now entirely wanting, was broken off a little below the shoulder at the date of Carrey's drawing. The male figure has a mantle cast over his lower limbs. His right arm, which was broken off below the elbow in the time of Stuart, is now reduced to a stump. The right leg and knee and part of the right thigh have also been lost since the time of Stuart. It appears from the statements of travellers (cf. Michaelis, p. 194) that these figures lost their heads in the years 1802 and 1803. The careful drawing of the group made by Pars, and preserved in the British Museum (Stuart, ii., chap. I., pl. 9; Michaelis, pl. 8, fig. 2), shows that the heads of both figures were turned towards the central group, the head of the female figure being, moreover, slightly inclined over the left shoulder. In this drawing the right arm of the male figure is bent at a right angle, the upper part being nearly horizontal. On the ground between the pair is a convex mass, which has been recognised to be part of the coil of a large serpent. The remainder of this serpent may be seen at the back of the group, passing under the left hand of the male figure. In front of this hand the body of the serpent terminates in a joint with a rectangular sinking, into which a fragment from the Elgin Collection has been fitted. (*Mus. Marbles*, vi., pl. 8, fig. 2.)

This group has received various names. Spon and

Wheler took it to represent Hadrian and Sabina, and their opinion was repeated by Payne Knight. The group has also been called Heracles and Hebè; Hephaestos and Aphroditè. The association of the serpent with the male figure has led Michaelis (p. 193) to recognise in him Ascolepios, in which case the female figure would naturally be Hygieia, who is constantly associated with the father of the healing art, and who was worshipped, conjointly with Ascolepios, in a shrine at the southern foot of the Athenian Acropolis. The bearded head, too, of the male figure, as drawn by Pars, would well accord with the type of Ascolepios. On the other hand, the serpent in connection with that deity is usually coiled round his staff, not winding along the ground, as on the pediment. The whole composition of this serpent in relation to the kneeling male figure rather suggests the type of the earth-born Cecrops, as has been maintained by a considerable number of archæologists. If we adopt this attribution, then the female figure so intimately associated with the bearded figure in this group would be one of the daughters of Cecrops, perhaps Pandrosos. For the topographical interpretations of Boetticher (Marathon, and Salamis) and of Brunn (Kithaeron and Parnes) there is no evidence.

Miehaelis, pl. 8, fig. 2; Murray, II., pl. 9; Stereoscopic, No. 111. A remarkably accurate copy of this group was recently discovered at Eleusis, and is now in the National Museum at Athens. In the copy the coils of the serpent are omitted (*Ἑρμηνεῖς*, 1890, pl. 12).

304 D. If B and C are Cecrops and one of his daughters, the E, F. two female figures (D, F), who in Carrey's drawing follow next, might be his other two daughters. The boy (E) between them would be, in that case, not the infant Iakchos between Demeter (D) and Korè (F), as several writers have supposed, but the young Erysichthon, son of Cecrops. According to Brunn's scheme these three

figures personify Lycabettos, between Pentelicon and Hymettos.

Of the three figures D, E, F, only one fragment, now at Athens, has been identified, representing the left knee of a seated figure, with the right hand of a boy resting on it, and thus corresponding with Carrey's drawing of the seated figure on whose knee the boy Erysichthon rests his right hand.¹ A cast of this fragment is exhibited in a Wall-Case (No. 339, 8). A fragment, now at Athens with the drapery on the right side of a figure seated on a rock, has been conjecturally assigned by Michaelis (pl. 8, fig. 5) to figure D or U. A cast is exhibited, No. 339, 7.

In Dalton's drawing a draped female torso, broken off at the knees, is placed next to C, which Michaelis (p. 191), conjectures to be the remains of F. Dalton has represented this figure with the chiton slipped down from the right shoulder so as to show the right breast and side. But the drawing by Pars shows next to C a part of a figure which accords more with D as drawn by Carrey. This fragment consists of a right arm bent at a right angle and advanced, and a line of drapery falling down the right side below the armpit. There is no reason to doubt that the figure to which the arm belonged was in position on the pediment when Pars drew it, and, if so, Dalton's drawing must be wholly inaccurate in respect to this figure. (See Michaelis, pl. 8, fig. 2.)

304 G. Next in order in Carrey's drawing is the seated female figure (G), who acts as charioteer to Athenè, and who has been generally recognised as Nikè. The only fragment which can be attributed with any probability to this figure is the head, obtained from Venice by Count de Laborde (No. 339, 1). A cast is exhibited in the Elgin Room.

304 H. Hermes (?).—In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks

back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum which has lost the head and lower limbs since Carrey's time, and is probably the same torso which Dalton represents lying on the bed of the pediment. This figure has been called Erechtheus, Erichthonios, Ares, Cecrops, Theseus, Pan, or Hermes. He is evidently aiding the charioteer in the management of the horses; an office very appropriate to Hermes, whose general character as a guide is expressed by such epithets as *πομπαῖος*, and who on other monuments is represented conducting a chariot.

The drapery which hangs at the back of the torso evidently represents a chlamys, which must have been fastened in front just above the left clavicle, where a hole is pierced to receive a metallic fastening. There is another hole between the collar-bones. The right arm was probably advanced nearly in a horizontal direction; the left arm may have had the elbow a little drawn back; and a portion of the chlamys evidently passed round this arm, and was probably twisted round it, a fashion of drapery characteristic of Hermes. Among the fragments of the Parthenon at Athens is a small piece of the left shoulder of this figure, a cast of which has been adjusted to the marble in the Museum. The remains of the left thigh show that the left leg was advanced as in Carrey's drawing. The fragments described below, Nos. 339, 9, and 339, 10, may belong to this figure. A fragment of plinth, with two feet, sometimes assigned to it, is described below, No. 329.

Mus. Marbles, VI., pl. 15; Michaelis, pl. 8, fig. 3.

304 L, Athenè and Poseidon.—The Athenè of which L is the M. remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, is advanced

horizontally in the same direction. Her left arm is broken off below the shoulder; she wears a long chiton, over which is a diplōdion, reaching to the hips, and falling in a fold over the girdle. The aegis, folded like a narrow band, passes obliquely across the bosom between the breasts, and has extended from the right shoulder round the left side, and probably across the back. It is scalloped on its lower edge, and at the points holes are pierced for the attachment of serpents of metal. In the centre of the aegis is another hole, in which a circular object six inches in diameter, doubtless a Gorgoneion, has been fixed. Carrey's drawing shows the base of the neck, which was broken off before the time of Lord Elgin. It has been recognised among the fragments on the Acropolis, and a cast of it is now adjusted to the marble. It is evident from this that the head of the goddess was turned towards her antagonist.

Mus. Marbles, VI., pl. 16; Michaelis, pl. 8, fig. 13.

304 M. The torso of Poseidon is made up of three parts. The fragment with the shoulders and upper part of the chest was removed by Lord Elgin; the fragment containing the remainder of the breast and the abdomen nearly to the navel has been since discovered, and the original is at Athens. Since this torso was engraved in the work of Michaelis (pl. 8, fig. 16), a small piece has been added to the lower part of the abdomen. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athene, with the weight of his body thrown on the left knee, which is bent. Carrey's drawing shows the same portion of the right upper arm, which is preserved. It is raised with the shoulder and may have been extended in a nearly horizontal direction. The head in Carrey's drawing is slightly inclined over the right shoulder. At the back

the upper part of the shoulders is roughly cut away; the chiselling does not appear to be ancient, but may have been done after the figure had fallen from the pediment. The upper part of this torso is remarkable for the grandeur of the lines.

Mus. Marbles, VI., pl. 17; Lower part, Michaelis, pl. 8, fig. 16; Laborde, *Le Parthénon*. The two parts are combined, Overbeck, *Gr. Plast.*, 3rd ed., I., p. 312, fig. 65; *Stereoscopic*, No. 101.

Though we know from Pausanias that the strife between Athénè and Poseidon for the soil of Attica was the subject of the western pediment, the exact action represented by the central group cannot be determined. Most writers suppose that the combatants have produced their respective tokens, and that the strife is just decided. Among the fragments found on the Acropolis were three which are certainly parts of an olive-tree (Michaelis, pl. 8, fig. 15). The scale of these fragments, casts of which are exhibited (see below, Nos. 339, 15-17), would be suitable for a tree placed in the centre of the pediment between the two contending deities. If these fragments belong to the Parthenon (of which there is no positive proof), it seems natural to suppose that Athénè is represented as having produced her olive, which stood in the centre of the pediment, and was fixed in a rectangular socket, well adapted to support it (Sauer, *Athenische Mittheilungen*, xvi., pl. 8, p. 72). In this case the two gods are seen starting asunder, but looking inwards, after the decisive moment. The salt spring produced by the trident of Poseidon may also have had a place in the composition, though no trace of it is to be found either among the fragments or in Carrey's drawing.

The chief divergent theory is that of Stephani, who published a vase-painting representing the contest (*Compte Rendu*, 1872, pl. 1, p. 5; *Journ. of Hellenic Studies*, iii., p. 245). In that design Poseidon and Athénè form an

antagonistic group, which in composition presents some resemblance with the central group in the pediment. The olive-tree is placed between them, and Poseidon controls, with his left hand, the upspringing horse. Stephani argues from the vase-painting that Pheidias made Poseidon produce the horse—a variant tradition, of which there are traces in late literature—that Poseidon was represented striking the ground with his trident and Athenè striking it with her lance to produce the tokens, which are shown, by anticipation, in the pediment itself. It is more likely that on the vase the tokens have been produced and Poseidon attacks, while Athenè defends the olive. But neither in the protagonists nor in the rest of the design on the vase is there that close correspondence in type and action which would justify the conclusion that the vase-painter copied directly any portion of the pedimental composition. On the other hand, considerable portions of the bodies of three horses in addition to those represented by casts in the British Museum (No. 341) have been discovered in the excavations on the Acropolis (Sauer, *Athenische Mittheilungen*, xvi., pl. 3, p. 73), and there can be little doubt that the figure known as Amphitritè (O) acted as the charioteer of Poseidon, and drove a pair of horses which corresponded closely to the team of Athenè, and completed the symmetry of the composition. Inasmuch therefore as each deity has a similar pair of horses, it is impossible to regard those of Poseidon as his distinctive token in the combat.

If we assume that this second pair of horses was attached to the chariot of Poseidon, room may be found for a representation of the salt spring either between the left leg of the Sea-god and the forelegs of his chariot horses, or beneath the horses.

For the vase picture already referred to, see also de Witte, in the *Monuments Grecs de l'Association pour l'encouragement des études*

Grecques, No. 4, 1875; Brunn, *Sitzungsber. d. k. bayer. Akad. Phil.-hist. Cl.*, 1876, p. 477; and Petersen, *Arch. Zeit.*, 1875, p. 115. For more recent discussions on the subject of the dispute between Athene and Poseidon, see Robert in *Hermes*, XVI., p. 60, and in *Athenische Mittheilungen*, VII., p. 48; Petersen in *Hermes*, XVII., p. 124; E. A. Gardner, in *Journ. of Hellen. Studies*, III., p. 244; Wolters, p. 259.

304 N. This figure, which may have been a Nereid, has been entirely lost since the time of Dalton, unless we identify it with the supposed Victory of the east pediment. (See No. 303 J.)

304 O. Amphitrite.—In Carrey's drawing this torso appears as a seated figure, the right foot on a higher level than the left, the left arm drawn back as if holding the reins; between the feet appears the head either of a dolphin or a marine monster. The head, left hand, and apparently the right arm of Amphitrite are wanting. According to Dalton's imperfect drawing, the figure had in his time lost the left forearm and left leg. The torso at present wants the head, right arm from the shoulder, left arm from below the shoulder, and all the lower limbs except the upper part of the left thigh. The body is clad in a long chiton without sleeves; an upper fold falls over the bosom as low as the waist, passing under a broad girdle such as would be suitable for charioteers. A small mantle passes obliquely across the back, one end passing over the left shoulder and under the left arm; the other had passed over the right shoulder. The places where metallic ornaments were attached on this figure are marked by five holes pierced in the marble, one of which is on the base of the neck, one on the right shoulder at the fastening of the chiton, and three on the left shoulder. On the inside of the left thigh are folds of fine drapery; the surface of the outside still shows that the chiton had been open at the side, *schistos*, as in Carrey's drawing. It should be noted that this figure was not seated, as Carrey has drawn

it, but must have been standing with the body thrown back and the arms extended in front, like the charioteer (No. 33) in the north frieze.

Mus. Marbles, VI., pl. 18; Michaelis, pl. 8, figs. 18, 18a.

304 P. Leucothea, with boy (?).—Lower limbs of a seated female figure, which in Carrey's drawing appears on the right of the Amphitrite, and which then had its head. The head of the female figure looks out of the pediment; the feet are placed very close together. In Dalton's drawing this figure is still in position, but headless. In its present state, nothing remains of this figure but the lap and legs to the ankles. On the right of the figure, the body of a youth (P) appears in Carrey's drawing. The beginning of the right thigh, with the lower part of the buttock, is still preserved; of the left thigh, the outline as far as the knee is preserved on the marble. Three fingers of his right hand may still be traced on the right knee of the female figure (Q), where they rest on an end of drapery, probably his himation, which reappears, wound round his left thigh. These remains show that the body of this boy faced the right side of the female figure, pressing against her. If we assume that she is a marine goddess, the name Leucothea seems the best attribution, and the youth at her side would then be Palaemon. A mantle is thrown over the thighs, falling down between the knees over the chiton. The folds are deeply undercut, as if to express the gentle agitation of the drapery by the movement of a light breeze. In Brunn's topographical scheme, P Q are the coast of Attica from Munychia to the Piraeus.

Mus. Marbles, VI., pl. 19; Michaelis, pl. 8, fig. 19.

304 R. A figure of a child appears in Carrey's drawing on the right of the figure Q. It is doubtful whether it should

be associated most nearly with Q or with the figure next on the right (S). On the former supposition, the figure called above Leucothea has been interpreted as Leto with Apollo and Artemis; as Leda with the Dioscuri; or as Fostering Earth, Γῆ Κουροτρόφος, with children. On the latter supposition R has generally been called Eros associated with Aphroditè (S).

304 S. Next in Carrey's drawing comes a draped female figure T. (T), seated, in whose lap is a naked figure (S), supposed by Carrey to be female. This is generally supposed to be Thalassa, the Sea; the almost entire nudity of the figure in her lap (S) makes it probable that Aphroditè is here represented; her position in the lap of Thalassa would be a way of expressing her sea-born origin. According to Brunn, T is a personification of Cape Colias, and the figure of Aphroditè indicates a shrine of that Goddess which stood on the cape. If, as seems probable, the naked female figure is Aphroditè, the boy (R) is probably Eros. Both the female figures were still in the pediment when Dalton drew it. The marble fragment (T), representing the right thigh of a draped female figure seated on a rock, is probably the only extant remnant of Thalassa. A mantle has been brought round the lower limbs of this figure, so that one edge of it falls on the rock on which she is seated. This disposition of the drapery is indicated in Carrey's drawing. (Michaelis, pl. 8, fig. 20.)

304 U. Next in Carrey's drawing comes a female figure (U), seated and draped. This had fallen out of the pediment when Dalton drew it, and no fragment of it can now be identified. It had lost the head and arms in Carrey's time. The figure presents no distinctive characteristic by which she may be identified. She is probably a marine deity. Brunn interprets her as a personification of Cape Zoster.

304 V, Ilissos or Kephissos and Callirrhoë (?).—(Casts) The W. draped female figure (W) reclining in the extreme angle of the pediment appears in Carrey's drawing leaning on her right elbow, and with her head turned towards the male figure (V) who kneels on both knees, inclining his body towards his companion, and leaning on his left arm. The manner in which these figures are here associated suggests an intimate relation between the two; the female figure has all the characteristics of a local Nymph, and the flow of her drapery would well accord with an aquatic type. It seems probable, therefore, that the celebrated Athenian fountain Callirrhoë may be personified by this figure, and in that case the male figure next to her (V), though not in the reclining attitude usually characteristic of River-gods, may be the Ilissos, out of whose bed the fountain Callirrhoë rises. Brunn holds that V is a personification of the Attic coast, Paralia. This, however, appears, from a recently-discovered inscription, to be represented as female (*Athenische Mittheilungen*, xiii., p. 221); W according to the same archaeologist is a personification of the Myrtoan Sea. Dalton's drawing shows no indication of either of these figures, though the lower half of the Callirrhoë is to this day in position on the pediment. The torso of the male figure had been broken, and was found in two places in the excavations on the Acropolis in 1833. The head, arms, and left leg have disappeared since Carrey's time. The right leg is doubled up under the figure; the left knee must have been somewhat higher. This figure is nude with the exception of a chlamys which falls down the back and passes in front over the right ankle. For a fragment which may belong to the left hand, see No. 339, 20. This agrees with the statement of Sauer (*Athenische Mittheilungen*, 1891, p. 81), that the figure leant with open hand on the ground.

The female figure (W) is reclining on her right side; the right knee has been more bent than the left. The upper part of the body seems, from the direction of the folds of the drapery, to have been slightly raised, and to have rested on the right elbow, as represented in Carrey's drawing. The dress is a long chiton, over which falls a diploïdion nearly to the waist. All that remains of the figure are the right side from below the arm to a little below the right hip, and parts of both legs wanting the knees. According to Carrey the left arm of this figure was raised so that the hand projected beyond the cornice. Between the figures V and W a hole is pierced in the bed of the pediment, in which some bronze object was inserted.

Figure V., Laborde, *Le Parthénon*; Michaelis, pl. 8, fig. 21; Figure W., Michaelis, pl. 8, fig. 22.

METOPES OF THE PARTHENON.

The metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metōpae*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel vertical bands cut in them. Reference to the model of the Parthenon will show the relative position of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subject. The British

Museum possesses fifteen original metopes brought from Athens by Lord Elgin. His contemporary, Choiseul-Gouffier, while ambassador at Constantinople, obtained one more (No. 318), which is now in the Louvre. These sixteen metopes are all from the south side of the Parthenon, and their subjects were taken from the contest between the Centaurs and Lapiths at the marriage-feast of Peirithoös. The first metope on the south side of the Parthenon, reckoning from the south-west angle, is still in position on the temple (Michaelis, pl. 3, 1); the second on the temple is the first of the series of fifteen in the Museum.

The sculpture of the metopes is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, Nos. 319, 320 show traces of archaic feeling, and while No. 309 appears to be the work of an indifferent artist, Nos. 310, 316, 317 are admirable.

305. The Lapith kneels on the back of the Centaur, clasping his head with his left arm, and pressing the fingers of his left hand against his windpipe. The Centaur has been thrown on his right knee; his head is forced back, his mouth wide open as if uttering a cry of agony. His left hand vainly endeavours to dislodge the grasp on his throat, the right hand appears behind the right shoulder of the Lapith. When drawn by Carrey, the head and right foot of the Lapith and the right foreleg of the Centaur still remained. The head of Lapith may be No. 348, 6.

Mus. Marbles, VII, pl. 1; *Baumeister, Denkmäler*, p. 1175, fig. 1364;
Michaelis, pl. 3, ii.; *Stereoscopic*, No. 80, A.

306. The Lapith attacks the Centaur from behind, resting his right knee on his crupper, and extending forward his

right arm to seize the neck of his foe. The Centaur, standing to the left, turns his human body half round to meet his adversary. A skin is wound about his left arm by way of shield. An ample chlamys hangs from the shoulders of the Lapith, and he wears boots. His left arm was drawn back to strike. A hole near the pit between the collar-bones and another on the lowest left rib show where a sword-belt has been attached. Two similar holes are to be seen on the body of the Centaur. These may have served for the attachment of a bronze weapon held in the right hand. The head of the Centaur still existed when Carrey drew this metope, but had disappeared before the time of Stuart.

Mus. Marbles, VII., pl. 2; Michaelis, pl. 3, iii.; *Stereoscopic*, No. 81.

307. The Centaur is victorious; with both hands raised above his head, he is about to hurl on his prostrate foe a large hydria. His equine body is rearing against the Lapith, who vainly endeavours to defend himself with his uplifted buckler, while the Centaur strikes at him with his fore feet. The right forearm of the Lapith, now wanting, has rested on the ground. A fragment of his right foot still remaining on the base of the metope below the left hind leg of the Centaur shows that this leg was extended nearly at full length, as it is drawn by Carrey. The heads of both these figures and the right arm of the Centaur are cast from the originals in the museum at Copenhagen, which were sent from Athens in 1688 by a Captain Hartmand, who probably served under Count Königsmark in Morosini's army. Round the head of the Lapith is a sinking into which a metallic band or wreath has been fitted. On the ground under the body of the Lapith are some folds of his chlamys, a fragment of which may be traced on his left arm. Michaelis adds to the Centaur's left hind-leg a hoof and lower part of

leg, the original of which is in the museum at Copenhagen; but he expresses a doubt whether this fragment does not belong to the right hind-leg. When Carrey drew the metope, it was nearly perfect. On the upper margin of the marble still remains the bead and reel moulding which once ornamented all the metopes, but of which there are few traces elsewhere.

Mus. Marbles, VII., pl. 7; *Stereoscopic*, No. 82. For the two heads, see Bründsted, *Voyages et Recherches*, p. 171; *Mus. Marbles*, VII., pl. 17; Michaelis, pl. 3, iv.

308. When Carrey saw this metope, the figure of the Lapith, now wanting, was still extant, and we must therefore supply the motive of the group by reference to his drawing (fig. 9). In the original composition, the Centaur,



Fig. 9.—Metopes 308, 309, from Carrey.

DRYNESS.

rearing up against his antagonist, grasps the Lapith's right thigh between his forelegs, extending his left arm towards him, probably to seize the hair of his head. The Lapith with extended right arm is trying to keep the Centaur at arm's length, while he struggles to escape; his left arm must have been raised. The right arm of the Centaur must have been drawn back to strike. All that

THESE ARE REPRODUCED (BRAUN'S EDITION) WITH THE REQUEST
NO VIOLENCE TO THEM. NO VIOLENCE TO THEM.

now remains of the Lapith is a portion of the right wrist attached to the Centaur near his throat. A skin, fastened round the Centaur's neck, flies behind his back, falling over his left upper arm.

Mus. Marbles, VII., pl. 5; Michaelis, pl. 3, v.; *Stereoscopic*, No. 83.

309. In this metope, as drawn by Carrey (fig. 9), the right arm of the Lapith is raised with the forearm bent; the right hand, which probably held a sword, was already broken off in Carrey's time. His drawing gives the head and part of the right upper arm of the Centaur, and the left leg and half the right leg of the Lapith, but not his head. The Centaur, while pressing his left hand on the left shoulder of the Lapith, draws back a little from the blow with which he is menaced. The action of both figures is rather tame, and the victory undecided. An ample chlamys is shown falling at the back of the Lapith. Part of the right hind leg of the Centaur has been added in plaster from the marble fragment now at Athens.

Mus. Marbles, VII., pl. 15; Michaelis, pl. 3, vi.; *Stereoscopic*, No. 84.

310. The Lapith presses forward, advancing his left hand to seize the rearing Centaur by the throat, and forcing him on his haunches; the right arm of the Lapith is drawn back, as if about to strike; his right hand, now wanting, probably held a sword: a mantle fastened on the right shoulder falls over the left arm like a shield, and flies back behind. The Centaur, rearing up against his antagonist, tries in vain to pull away the left hand of the Lapith, which, in Carrey's drawing, he grasps. The head of the Centaur is a cast from the original at Athens. From the shoulders of the Centaur hangs a small chlamys; the folds fly behind, and show the violence and swiftness of the action. The head of the Lapith is a cast

from the original, which is now in the Louvre. Carrey's drawing gives the missing parts of the legs of this group. This is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modelling very thorough and masterly.

Mus. Marbles, VII., pl. 3; Michaelis, pl. 3, vii.; *Stereoscopic*, No. 85; Waldstein, in *Journ. of Hellen. Studies*, III., pl. 23, p. 228; *Essays*, pls. 1, 2, p. 97.

311. The Lapith is kneeling on his right knee. The Centaur, the human portion of whose body is broken away, presses down his antagonist. From Carrey's drawing, taken when this metope was nearly complete, we learn what the action was. He represents the Centaur bending over the kneeling Lapith, and raising his right hand to strike a deadly blow at his antagonist, who looks up with his head thrown back, and stretches out his left arm towards the breast of the Centaur. A chlamys hangs down from the left arm of the Lapith. His right arm, which was lost in the time of Carrey, must have been raised. The right hind foot of the Centaur rests on a rock.

Mus. Marbles, VII., pl. 6; Michaelis, pl. 3, viii.; *Stereoscopic*, No. 86.

312. The Centaur has again the advantage. The Lapith is thrown down over a large wine vessel, *pithos*; the Centaur has grasped his left leg with his left hand, rolling him back on the jar. The Lapith seizes his antagonist by the beard with his left hand, while his right arm, now broken off, has been vainly extended behind him, seeking some support. The right thigh of this figure, the head and part of the right arm of the Centaur are casts from three fragments at Athens. Carrey's drawing gives the left arm and side of the Centaur, as well as his head. The head and right arm and hand of the Lapith are also shown in his drawing, but not the portion of right thigh which

has recently been added. The wine vessel in this metope, and the hydria in No. 307, indicate the wedding feast of Peirithoös as the scene of the contest.

Mus. Marbles, VII., pl. 4; Michaelis, pl. 3, ix.; *Stereoscopic*, No. 87.

313. This metope is a cast from the one removed by Choiseul-Gouffier when French ambassador at the Porte, about the year 1787, and now in the Louvre. The group represents a Centaur carrying off a Lapith wife or maiden. The Centaur is rearing up; he grasps the woman between his forelegs. His left hand presses against her left side, and it appears from Carrey's drawing of this metope that his right hand grasped her right wrist. With her left hand she is vainly endeavouring to loosen his grasp round her waist, and to readjust her disordered drapery. She wears a chiton with diploïdion fastened on the right shoulder with a brooch. In the struggle the chiton has fallen from the left shoulder. On her right foot is a sandal with a thick sole; her left foot is broken off above the ankle. Carrey's drawing gives this foot resting on a rock, also other parts of the group which are now wanting.

Mus. Marbles, VII., pl. 16; Michaelis, pl. 3, x.; *Stereoscopic*, No. 88.

The next metope in order on the Parthenon is now only preserved in Carrey's drawing, which represents a Lapith armed with a shield, who seems to be stabbing the Centaur in the belly. The Centaur grasps the edge of the shield with his left hand. A fragment of this shield with the left arm of the Lapith inside and the fingers of the Centaur on the rim exists at Athens; cf. No. 343, 1.

Michaelis, pl. 3, xi.

314. This metope is cast from the original in the Acropolis Museum at Athens. It represents a Centaur seizing a Lapith

wife or maiden. Carrey's drawing gives the head, left foreleg from the knee, and left hindleg of the Centaur, and the right arm of the female figure, all which parts are now wanting. The group presents a somewhat involved and complicated composition. The Centaur grasps the female figure's left arm with his left hand; his right arm, not shown, we must suppose to be passing round the back of her waist. While the left foreleg of the Centaur is firmly planted on the ground, his right foreleg clasps the left leg of the female figure, pressing at the back of her knee, so as to throw her off her balance. Her dress, a chiton with a diploïdion, is disordered in the struggle. The action of her right hand, as drawn by Carrey, indicates that she is attempting to readjust the upper part of her chiton. Her right leg from the knee to the ankle is supplied by a cast from a fragment at Athens; the foot is cast from another fragment, of which the original, No. 342, 1, exhibited in a Wall Case, probably belonged to the Elgin Collection. The action of this leg is awkward and ungainly.

Michaelis, pl. 3, xii.; *Stereoscopic*, No. 96A.

Next follow in Carrey's drawings thirteen metopes (Michaelis, xiii.-xxv.) of which we have only a few fragments. Of these the first eight (xiii.-xx.) represent subjects of which the import is unknown, and in which draped female figures predominate. Nos. xxii.-xxv. represent combats between Centaurs and Lapiths or Lapith women. If we suppose that No. xxi., which represents two women standing by an archaic statue as if for sanctuary, belongs to the Centaur series, then twelve metopes at each end of the south side, namely, i.-xii., xxi.-xxxiii. are devoted to this subject, while the eight central metopes are an independent series.

Fragments have been recognised as belonging to the

thirteen metopes which have been destroyed since the time of Carrey. They are more fully described below.

- Metope XIII (?). Breast. See No. 342, 5.
 „ XIV. Male torso. See No. 342, 2.
 „ XV (?). Arm. See No. 342, 6.
 „ XVI. Male head and torso. See No. 342, 3.
 „ XVII. Male torso. See No. 343, 2. Fragment
 of lyre (?) See No. 343, 3.
 „ XIX. Arm and drapery. See No. 342, 7.
 „ XX. Hand with roll. See No. 343, 4. Draped
 thigh. See No. 342, 4.
 „ XXIV. Torso of Lapith. See No. 343, 5.

315. This metope, the 26th in the original series, is from the eastern half of the south side of the temple. It represents a contest between a Centaur and Lapith. The Centaur, rearing, has raised his arms above his head, in order to strike his antagonist with some weapon, perhaps a branch of a tree. His antagonist thrusts the toes of his left foot against the equine chest of the Centaur between his forelegs, and, pressing his left hand against his adversary's right elbow, is trying to force him back on his haunches. His right arm, now wanting, has been drawn back to deal a blow; its position is marked by a projection on the ground of the relief. A chlamys hangs down at his back. From the want of apparent support for the right foot of the Lapith, the action of this figure appears weak and undecided. On the left upper arm are two holes for the attachment of some object, perhaps an end of drapery hanging free in front of the arm. Another hole on the flank of the equine portion of the Centaur, between the ribs and haunch, shows where the end of a skin, hanging down from the back, may have been attached. Parts of the right hind leg appear to have been attached by metal

rivets. Carrey's drawing shows that this metope has suffered little since his time.

Mus. Marbles, VII., pl. 8; Michaelis, pl. 3, xxvi.; *Stereoscopic*, No. 89.

316. In this metope, the 27th in the original series, the Centaur, wounded in the back, attempts to fly, but is checked by the Lapith, whose left hand grasps him round the left side of the head, while his left leg presses against his hind-quarters. The right arm of the Lapith is drawn back to deal a blow, perhaps with a lance. The Centaur, rearing up in agony, presses his right hand against the wound in his back; his left arm, now wanting, must have been raised, as appears from Carrey's drawing, in which a small piece of the upper arm is given. The left foot of the Lapith presses firmly against a rock. A mantle falls over both arms, hanging in festoons behind his back. Carrey's drawing gives both the head, and right leg, and part of the right forearm of the Lapith. In composition and execution this is one of the finest of the extant metopes.

Mus. Marbles, VII., pl. 9; Baumeister, *Denkmäler*, p. 1176, fig. 1365; Michaelis, pl. 3, xxvii.; *Stereoscopic*, No. 90.

317. In this metope, the 28th in the original series, the Centaur is victorious; the Lapith lies dead under his feet. Brandishing the lion's skin on his extended left arm with a triumphant gesture, and lashing his tail, the Centaur rushes forward to meet a new foe, with the ends of the lion's skin flying behind him. His right arm, now wanting, must have wielded the weapon with which he has slain the Lapith. The Lapith lies on his chlamys, his head thrown back, his right leg bent up, his right hand lying over his right flank, his whole form relaxed by death. Carrey's drawing gives the head, left foreleg, and greater part of the right arm of the Centaur, but wholly misinterprets the figure of the Lapith. For

dramatic power in the conception and truth in the modelling of the forms; this metope is unrivalled.

Mus. Marbles, VII., pl. 10; Baumeister, *Denkmäler*, p. 1177, fig. 1366; Michaelis, pl. 3, xxviii.; *Stereoscopic*, No. 91.

318. In this metope, the 29th of the original series, the Centaur is carrying off a Lapith woman. Clasping her firmly round the waist with his left hand, he has raised her from the ground. We see from Carrey's drawing that his right hand, now wanting, grasped her right arm above the elbow, so as to make her efforts to escape of no avail; with her left hand she vainly endeavours to loosen his hold round her waist. The disorder of her drapery shows the violence of the struggle. Her chiton has slipped from its attachment on the left shoulder, leaving her left breast exposed. Over her left arm is the end of a mantle, which, passing round her back, and twisted over her right arm, floats unconfined behind the Centaur. His head has the pointed ears which are characteristic of the semi-bestial type, but which do not occur on the other heads of Centaurs in these metopes. Carrey's drawing gives the head of the female figure, and the right arm and tail of the Centaur. There are traces of the bead and reel moulding on the margin of this metope. The drapery is beautifully wrought, but the design in its present condition seems rather tame.

Mus. Marbles, VII., pl. 11; Michaelis, pl. 4, xxix.; *Stereoscopic*, No. 92.

319. This metope, the 30th in the series, much resembles No. 311, both in composition and in style. The Lapith has fallen with his left leg bent under him; his left arm rests on a stone, which he grasps in his left hand. His right hand, which is disarmed, presses feebly against the left side of the Centaur, who with his left hand seizes the hair of his antagonist, and presses his left forefoot on his right thigh, drawing back his right arm to deal a blow. The countenance of the Lapith expresses bodily pain,

as if he had just been half stunned by a blow on the head. His bent knee does not yet touch the ground, but the action of the Centaur deprives him of all chance of recovering his erect position. A lion's skin floats in the air at the back of the Centaur. A chlamys hangs from the right arm of the Lapith, and passes behind his back. The treatment of both the heads is a little austere, but the bodies are well modelled, and the composition is finely conceived. There are on this metope some remains of the bead and reel moulding on the upper margin.

Mus. Marbles, VII., pl. 12; Michaelis, pl. 4, xxx.; *Stereoscopic*, No. 93.

320. In this metope, the 31st of the original series, the Centaur seems to have the advantage. The Lapith has, with his right hand, seized him by the hair, pressing his right knee on the Centaur's breast; his left arm is drawn back, and has been slightly bent at the elbow. The Centaur, rearing up, grasps his antagonist by the throat, twisting his forelegs round the Lapith's right leg, so as to paralyse its action. The position of the Centaur is obviously much the stronger, and the bent left knee of the Lapith indicates that he is tottering. We do not know what weapon he held in his hand. The composition in this metope is very good. In the faces there is the same austere character as in No. 319. This metope seems in the same state as when drawn by Carrey.

Mus. Marbles, VII., pl. 13; Baumeister, *Denkmäler*, p. 1178, fig. 1367; Michaelis, pl. 4, xxii.; *Stereoscopic*, No. 94.

321. In this metope, the 32nd of the original series, the Centaur has seized the Lapith by the back of his head with his left hand, of which a fragment is still visible. His right arm has been drawn back to deal a blow, probably with a spear. The left foreleg passes round the loins of the Lapith, while the other foreleg has been locked round his right thigh. His adversary, firmly planted on the ground with his right leg advanced, has

drawn back his left arm to prepare a blow, probably with a sword. The action of his right shoulder shows that he has seized the Centaur by the hair with his right hand. A drawing by Feodor, one of the artists employed by Lord Elgin at Athens, shows that the left arm and left leg of the Lapith, now wanting, were then perfect, and that he may have worn a bronze helmet up to the date when the drawing was made. The direction of the missing portions of the left arm and leg is indicated by projections on the ground of the relief. The right arm was wanting from the elbow. In Carrey's drawing, all the right arm of the Centaur is given; but his legs were mutilated.

Mus. Marbles, VII., pl. 14; Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 95.

Of the thirty-two metopes which originally adorned the north side of the Parthenon, only twelve (i.-iii. and xxiv.-xxxii. of Michaelis, pl. 4) remain in their original position, and three of these (ii., xxvi., xxx.) are so defaced that their subjects cannot be made out. In the explosion of 1687, twenty metopes (iv.-xxiii.) were destroyed, all but a few fragments. The subjects of the metopes which have perished may have been the combats of Centaurs and Lapiths. Michaelis supposes xxiv., xxv. to represent a scene from the taking of Troy.

322. The only metope from the north side, of which a cast is exhibited in the British Museum, is the last of the series, at the north-west angle of the temple. It represents a draped female figure seated on a rock, towards whom advances from the left another draped female figure, extending forward her left hand muffled in drapery. Both figures wear talaric chitons, over which fall diploïdia and mantles. The figure advancing wears sandals. The folds of the drapery are very rich and abundant. There is a careful drawing of this metope by

Feodor in the British Museum, taken when it was in a considerably better state.

Michaelis, pl. 4, xxxii.; *Stereoscopic*, No. 96.

On the western front of the Parthenon all the fourteen metopes, except vi. and vii., remain in position on the temple, but their surface has been so much injured, that their subjects cannot be made out. The best preserved of these metopes appear to represent a battle of Greeks against Amazons.

- 323.** This is a cast from the first of the metopes of the west side, and represents a figure mounted on a horse, moving to the right, with the right hand drawn back as if aiming a spear, and having a chlamys flying behind. If the metopes on this front represented an Amazonomachia, this figure may be an Amazon. The surface is much damaged. A drawing by Pars in the British Museum makes this a male figure.

Michaelis, pl. 5, West side, i.; *Stereoscopic*, No. 80.

The corresponding metopes on the east side of the Parthenon remain on the building, but have all suffered great injury. They appear to have represented scenes from the war of the gods and giants.

Michaelis, pl. 5, East side, i.-xiv.

THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or cella of the temple, together with the smaller porticoes that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The height of the relief is somewhat greater at the top than at the bottom. At the top the height of the relief may be as much as

$2\frac{1}{2}$ inches, with an average height of about $1\frac{1}{2}$ inch. At the bottom it varies between low relief and about $1\frac{1}{2}$ inch. The whole surface of the relief is thus slightly tilted over towards the spectator, in order to compensate as far as possible for the disadvantageous conditions under which the frieze had to be viewed. The length of each end of the Parthenon frieze was 69 ft. 6 in.; the length of each long side was 191 ft. 11 in. The length of the entire frieze was therefore 522 ft. 10 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. Unfortunately, however, Carrey only made drawings of the west end; the east end, except its central slab which had been taken down; about 74 feet in the middle of the south side; and about 78 ft. 6 in. at the east end of the north side. Stuart and Pars drew a considerable amount of the frieze, but not much of what has since been entirely lost. The following table shows approximately the state of the whole frieze.

	East.	South.	West.	North.	Total.
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
Originals in the British Museum	43 0	108 6 $\frac{1}{2}$	7 2	83 6	241 2 $\frac{1}{2}$
Casts in the British Museum	21 2	33 9 $\frac{1}{2}$	62 4	54 8	171 11 $\frac{1}{2}$
Preserved only in the drawings of Carrey	3 4	27 6	..	20 7	51 5
Preserved only in the drawings of Stuart	..	0 6	..	2 9	3 3
Drawn by Carrey and Stuart but not otherwise preserved	2 0	5 7	7 7
Total existing or recorded	69 6	170 4	69 6	166 1	475 5
Lost without a record	..	21 7	..	25 10	47 5
Grand Total . . .	69 6	191 11	69 6	191 11	522 10

The subject of the frieze of the Parthenon has been considered, by most of the writers who have discussed it, to be connected with the Panathenaic procession at Athens. Those who have held a different view have been the early travellers, such as Cyriac of Ancona, who described the subject of the frieze as 'Athenian victories in the time of Pericles,' and a few recent authors. Davidson (*The Parthenon Frieze*) sees in the frieze a representation of a Panhellenic assembly, which Pericles tried to collect at Athens without success. Weber and Boetticher held that the scene represented is the preparation and rehearsal, rather than the procession itself. C. Petersen thought that different festivals are represented on different sides* (cf. Michaelis, p. 205).

* The frieze of the Parthenon records in sculpture the passionate delight with which Greeks, and more particularly Athenians (cf. Hel. *Acta*, III. 1), regarded festal processions.

A vivid commentary on the Parthenon frieze is to be found in the third book (chaps. i.-iii.) of the *Aethiopica* of the novelist Heliodorus. The passage adds the sound, colour, and movement needed for a complete conception of the scene. The writer, however, is describing the procession of a Thessalian embassy at Delphi, and some of the details only partially agree with those of the frieze. "The Hecatomb led the procession, escorted by men initiated in the mysteries. These were somewhat rustic in dress and manner, and had their white tunics closely girded. The right shoulder and breast were bare, and they carried an axe in the right hand. The bulls were followed by a crowd of other victims, each kind being led separately and in order. Meanwhile flute and pipe were playing a melody which was, as it were, an introduction to the sacrifice. The cattle and their escort were followed by maidens with flowing hair. They were in two troops; the first carried baskets of fruits and flowers, the second troop carried flat baskets (*κανά καυηφοροῦσαι*) with sweetmeats and incense, and filled the place with sweet smells. They bore their burdens on their heads leaving their hands free, and kept their ranks true both from front to rear and from side to side, that they might march and dance while the first troop gave the time, singing a hymn in honour of Thetis. The troops were so harmonious and the sound of marching was so accurately timed to the song, that hearing seemed better than seeing, and the spectators followed the maidens as they passed as if they were

Before examining how far the frieze represents the Panathenaic procession in detail, it may be well to state what facts respecting the festival have been handed down to us by ancient authors. Its origin was ascribed in antiquity to pre-historic times. Its mythic founder was Erichthonios, the son of Hephaestos and foster-son of Athenè herself; and the festival is said to have been renewed by Theseus when he united all the Attic demes into one city. The goddess in whose honour it was celebrated was Athenè Polias, the tutelary deity of the Athenian Acropolis, where she was supposed to dwell in

drawn by the melody. But at length the appearance of the youthful cavalry and of its leader proved that a noble sight was better than any music. There were fifty ephebi, in two troops of five-and-twenty, acting as body-guard of the leader of the embassy. Their boots were laced with purple thongs, and tied above the ankle. Their cloaks were white with dark blue borders, and were fastened on their breasts with golden brooches. The horses were all Thessalian, and breathed the freedom of their native plains. They tried to spue out their bits and covered them with foam, as if rebellious, yet submitted to the will of the riders. It seemed as if there had been a rivalry among the masters in adorning their horses with frontlets and phalerae, silver or gilded. But, as a flash of lightning makes all else seem dark, so, when the captain, Theagenes (the hero of the novel), appeared, all eyes were turned to him. He also was mounted, and wore armour, and brandished an ashen spear, tipped with bronze. He had not put on his helmet, but rode bareheaded. He wore a purple cloak, embroidered in gold with a fight of Centaurs and Lapiths; on his brooch was an amber figure of Athenè, wearing the Gorgon's head on her breastplate. A gentle breeze gave him further grace, spreading his hair about his neck, and parting the locks on his forehead, and blowing the ends of his cloak about the back and flanks of his horse. And the horse itself seemed conscious of the exceeding beauty of its master, as it arched its neck, and pricked up its ears, and frowned its brows, and advanced proudly, giving ready obedience to the rein, balancing on alternate shoulders, lightly striking the tips of its hoofs on the ground, and attuning its pace to a gentle motion." Interesting passages of Xenophon describe horses that prance as they ought in processions, and also lay down the duty of the leaders of a procession of horsemen (Xen. *Hipp.* 11 and *Hipparch.* 3).

the "Old Temple," and where her worship was associated with that of Erechtheus, who dwelt under the same roof.

A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the Goddess on her birthday. The peplos of Athénè was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the Gods and the Giants, in which Zeus and Athénè were represented. It was used to drape the rude wooden image of Athénè.

The festival was originally an annual one, but after a time it was celebrated once every four years with more splendour and solemnity. The institution of this greater Panathenaia is attributed to Peisistratos. From his time (B.C. 560-527) dates the distinction between the Greater and the Lesser Panathenaia. The sons of Peisistratos added a contest of rhapsodes reciting the Homeric poems. The festival was further amplified by Pericles, who introduced a musical contest and himself acted as *athlothes* or judge.

On the birthday of the Goddess the procession which conveyed the peplos to her temple assembled in the outer Cerameicos, and passed through the lower city round the Acropolis, which it ascended through the Propylaea. During its passage through the city the peplos was displayed on the mast and yard of a ship, which was drawn on rollers. In the procession of Rosalia at Palermo, a ship is employed for a similar purpose (Brydone, *Tour*, Letter xxx.). In this solemn ceremony, the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephori, who bore baskets, *kanea*, with implements and offerings for the

sacrifice; the Diphrophori, who attended the Canephori with stools (*diphroi*); the metoik or alien Scaphephori, whose function it was to carry certain trays, *skaphæ*, containing cakes and other offerings; the aged Athenian citizens who bore olive branches, and were hence called Thallophori. It has also recently been ascertained that the selected maidens who prepared the peplos (the Ergastinae, and perhaps the Arrhephori) also took part in the Panathenaic procession. An Attic decree of 98 B.C. records that these maidens had performed all their duties, and had walked in the procession in the manner ordained with the utmost beauty and grace (*πεπομπευ[κένται κα]ρὰ τὰ προστεταγμένα ὡς ὅτι κ[άλλισ]τα καὶ εὐσχημονέ[στατα]*), and had subscribed for a silver cup which they wished to dedicate to Athene. After this preamble the decree doubtless awarded certain public honours such as are enumerated in an inscription found by Mr. Murray at Petworth. (*Bull. de Corr. Hellénique*, xiii., p. 169; *Athenische Mittheilungen*, viii., p. 57.) At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice, perhaps a cow and two sheep. The colonies also appear to have sent envoys who had charge of the victims. Chariots and horsemen took an important part in the procession. On this occasion appeared certain quadrigæ, which were only used in procession, and were hence called pompic chariots; and an escort of Athenian cavalry and heavy infantry completed the show. The arrangements for the sacrifice were under the direction of the hieropoioi, and the multitudinous procession was marshalled and kept in order by the demarchs, the hipparchs, and by the heralds of a particular gens, the Euneidæ.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. In our de-

scription we begin with No. 1, on the left of the east side. We first observe Canephori and others leading the procession of which the main part is seen on the south side. Next are persons, perhaps Hieropoioi or magistrates receiving this procession. In the centre of this side a solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups interjected among the heads of the procession who have arrived and stand waiting. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on the north side, and then at the head of that procession are Canephori, victims with their attendants, Scaphephori, Spondophori, musicians, pompic chariots and cavalry. After going down the north side, meeting the procession, we pass along the west side, where it is still in a state of preparation for departure. We then pursue the other main stream along the south side of the Temple passing the cavalry, chariots and victims. All through the frieze are magistrates and heralds marshalling the order of the procession. It has been objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship on which the peplos was borne, are not found on the frieze; but I'heidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions.

NOTE. The numbers of the slabs, painted in Roman figures on the lower moulding, and placed in the right-

hand margin of this catalogue, agree throughout with the numbers of Michaelis. The numbers of the separate figures assigned to them here and painted in Arabic numerals above the frieze, do not agree with those of Michaelis, except in the case of the west side.

*man in front of South Frieze looking along
EAST FRIEZE OF THE PARTHENON.*

324. 1. A man standing on the return face of slab xliv. (South I. Frieze), looks back as if to make a signal to the procession approaching along the south side, and thus makes a connection between the south and east sides of the frieze.
- 2-5. With slab ii. the band of maidens leading the southern II. half of the procession begins. When complete the slab contained five maidens, each probably carrying a circular bowl, with a boss in the centre ($\phiιάλη \deltaμφαλωτή$) ; portions now remain of four alone; compare however No. 345, 1. They are draped in long chiton and mantle. [Two casts of the slab are exhibited, side by side, in order to represent the missing portion.]
- 6-10. Five maidens carry each a wine jug, supposed to be of III. gold or silver. Several such vessels occur in the Treasure lists of the Parthenon. No. 6 wears a chiton with diploïdion; Nos. 7-10 have a chiton and mantle.
- 11-14. In front of these are four maidens, walking in pairs. Nos. 12 and 14 each carry in the right hand an object not unlike the stand of an ancient candelabrum, which tapers upwards from its base. This object is more distinctly shown on the marble between Nos. 11 and 12, than between Nos. 13 and 14. It is encircled by a double torus moulding at the top, and above this moulding a hole is pierced in the marble, as if there was here a ring for suspension or to serve as a handle. It is probable that these are metallic objects of some kind, which, like the censer carried by No. 55 on the opposite side of the

eastern frieze, were part of the sacred furniture used in the festival and usually kept in the Treasury of Athene. Michaelis suggests that they may be the stands, *krateutae*, in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top.

15, 16. A pair of maidens with empty hands leads the procession. Nos. 11–16 are all dressed alike, in long chiton, with diploïdion, together with a small mantle. They also appear to have the hair similarly dressed. It falls in a mass on the shoulders, as in the Caryatid of the Erechtheion (No. 407).

17. In front of the procession is a man, probably one of the marshals, who seems to approach a group of five persons, and to hold out his hand as if with a gesture of greeting

18. to the nearest of the group. This figure is turned towards the marshal, and leans heavily on his staff which is seen below his knees. The marble fragment with parts of the feet of Nos. 16 and 17 was acquired from the collection of M. Steinhäuser. The lower part of No. 18 is cast from a fragment at Athens.

19–22. On the left of the next slab are four men of the same IV. character as No. 18. They all wear himation and boots. They converse in pairs and stand in easy attitudes, leaning on their staves. There is a corresponding group of four male figures (Nos. 42–45) on slab vi., and Michaelis supposes that the group of five figures (Nos. 18–22) and the opposite group (Nos. 42–45) of four figures represent the nine Archons. That they are functionaries of high rank can hardly be doubted, when we consider their privileged place between the head of the procession on each side and the seated divinities, but they might well be Athlothetae, who controlled all the arrangements (Aristotle, 'Αθ. πολ. ed. Kenyon, 60).

23–40. The central portion of the eastern frieze now to be described has been the subject of much controversy.

324. Nearly all the authorities who have written on this question agree in recognising the two groups of seated figures as deities. This is indicated not only by the dignity of their appearance but also by their scale. While the figures of the mortals are about 3 ft. 2 in. high, those of the deities are about 4 ft. 4 in. high. Though by the principle known as Isokephalism the heads in a relief are usually nearly on a level, this marked difference of scale can hardly fail to indicate divine rank ; compare the frieze of the Thescion (No. 404). There is, however, a wide divergence of opinion as to the particular divinities here represented. From the destruction of most of the faces and the absence of attributes or other indications by which the figures can be severally identified, it is very difficult to judge between the rival schemes of interpretation which have been proposed. In Michaelis' *Parthenon*, pp. 262, 263, a tabular view is given of these schemes (cf. *Guide to the Elgin Room*, I., Table C). The attributions proposed by Michaelis himself are for the most part adopted here, with certain changes suggested by Flasch in his memoir : *Zum Parthenonfries* (Würzburg, 1877).

The interpretations proposed by those who hold that the seated figures are deities, are of two kinds. Most writers have tried to identify some at least of the figures with personages who were worshipped near the Acropolis, or connected with the mythological history of Athens. By this system, deities of lower rank such as the Dioscuri, or heroes like Triptolemos are admitted, on the frieze, to the company of the Olympian Gods. Petersen and Flasch, on the other hand, argue that the twelve Olympian deities are represented in the two groups, without regard to local considerations. Hestia alone is omitted, who always stays in Olympos to keep the hearth. (Plato, *Phaedr.*, 247a). Petersen substitutes Peitho for Hestia;

he also introduces Dionysos (24), making No. 38 Apollo. Artemis is thus excluded from his scheme. The arrangement of Flasch is happier, as Hestia alone is excluded of the Olympian divinities. The attributions proposed by Michaelis, Petersen, and Flasch are as follow, where they differ between themselves :—

No.	Michaelis.	Petersen.	Flasch.
24.	Dionysos.	Dionysos.	Apollo.
25.	Demeter.	Demeter.	Artemis.
26.	Triptolemos.	<u>Ares</u>	<u>Ares</u> .
27.	Nikè.	Nikè?	Iris.
38.	Apollo Patroös.	Apollo.	Dionysos.
39.	Peitho.	Peitho.	Demeter.

23. The earlier writers saw the Dioscuri, Castor and Pollux in the two figures, Nos. 23, 24. It is now generally agreed that the youthful elastic figure to the left is Hermes, of whom the high boots, and the petasos spread on his knees are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus. The drapery is a small chlamys fastened by a brooch, but at present worn about the loins. The more robust figure leaning on his shoulder
24. (No. 24), has his body turned in a direction contrary to that of Hermes, and the singular manner in which his lower limbs are so arranged as to clasp between them the
25. knees of the seated goddess (No. 25) seems to indicate some intimate and special relation between them. The goddess holds a torch, the usual attribute of Demeter, and Michaelis sees in the group (Nos. 24–26) the triad of Dionysos, Demeter, and Triptolemos. Flasch recognises Apollo and Artemis in Nos. 24, 25, on the ground of their intimate relationship. If we adopt this interpretation of
26. this group, it follows that the youthful figure (No. 26) cannot be Triptolemos. We must rather look for an

324. Olympian deity in this figure, and the suggestion that it represents Ares, which has found favour with several interpreters of this frieze, seems liable only to one objection, that the form appears too slight and youthful. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands, to relieve the spine of the weight of the head and shoulders. Flasch absurdly describes the attitude as that of a passionate character, forcibly restraining himself.

27-29. The bearded figure (No. 29) on the left of the central V. group is distinguished from the rest by the form and ornaments of his chair, which has a back and a side rail which is supported by a Sphinx, while all the other figures are seated on stools. It has been generally admitted that this deity is Zeus. It is therefore reasonable to suppose that the goddess seated next to him (No. 28) is his consort, Hera. The type and action of this figure who raises her veil, and looks towards Zeus, are very suitable to her.

The winged maidenly figure (No. 27) standing behind Hera must be either Nikè or Iris, and is probably Iris, whose station is close to Hera, while Nikè is usually more closely associated with Zeus (Murray, *Class. Rev.* iii., p. 285). The head of Iris which was discovered in 1889 in the excavations on the Acropolis is admirably perfect. The left hand raises a mass of the hair as if to coil it on the head (Plate vi., fig. 1).

The slab to which the head belongs was removed from its original position at some early time, probably at the conversion of the Parthenon into a church, when an apse was built at the eastern end. In 1672 it stood on the ground (cf. Michaelis, pp. 47, 258), and the faces seem to have suffered deliberate mutilation.

The exquisite preservation of the head of Iris is explained if, as is suggested, it was broken off in the sixth

century, and immediately built into a Byzantine wall (Waldstein, *American Journ. of Archaeology*, v. pl. 2, p. 1).

30-34. Between the group of Gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of Gods who sit in a continuous semicircle. (Murray, ii. pl. 1.)

No. 30 is a maiden holding an uncertain object, perhaps a casket in her left hand, and supporting on her head a



FIG. 10.—Slave with seat.

seat (*διόφος*) covered with a cushion, not unlike the seats on which the Gods are, but smaller. She has a small pad (*τύλη*) on her head to make the weight easier to bear. The legs of the seat are now wanting, but a rivet hole near the maiden's right elbow shows where one leg was attached. The other may have been painted on the ground of the frieze. The cut (fig. 10), showing one of the slaves of Cepheus carrying a stool with a cushion, is taken from a vase in the British Museum, No. E. 188.

No. 31 is another maiden, advancing slowly to the right,

324. bearing on her head a seat similar to that carried by No. 30. The foremost leg of the seat still exists, being of marble. The position of the hinder leg is marked by a rivet hole. On each of these stools is a circular object, probably a thick cushion. These two figures have been called Arrhephori, or Ersephori, on the assumption that they are carrying those mystic objects, the nature of which it was forbidden to divulge; but it is doubtful whether the Arrhephori took part in the Panathenaic festival. There is evidence that the priestess of Athénè had two attendants, of whom one was called *κοσμώ* (Adorner), and the other *τραπεζοφόρος* (Table-bearer, Harpocration), or *τραπεζώ* (Hesychius emended), and it has been suggested that Nos. 30, 31 may have these titles, and a corresponding ritual significance. Neither figure, however, carries a table. (Miss Harrison, *Class. Rev.* iii., p. 378; cf. *ibid.*, p. 423; and Waldstein, *Journ. of Hellen. Studies*, xi., p. 143). The same names were proposed by C. O. Müller in 1820, but merely on the supposition that two of the Ersephori were thus styled. (Müller, *Minervae Poliadis Sacra*, p. 15.) On the other hand, Diphrophori are mentioned by several ancient authors as being in attendance on the noble Athenian maidens. They were the daughters of aliens, and perhaps inferior rank as well as youth is indicated by the scale on which they are represented. No. 31 is confronted by a large and matronly woman (No. 32), who raises her right hand to the under side of the chair. Archæologists have been uncertain whether the woman (No. 32) has just placed the chairs on the heads of the maidens, or is just about to remove them. There can be little doubt, however, that No. 31, if we consider the position of her feet, has hardly ceased approaching to No. 32, who is just raising her hands to lift down the chair (cf. Flasch, *Zum Parthenonfries*, p. 83). The left hand instinctively prevents the himation being displaced by the raising of the right arm.

(a) On the other hand the objects on their heads must be shown
They are square tables.

An elderly bearded man (No. 33), wearing a long chiton with short sleeves and shoes, stands next to No. 32. On his head are traces of metallic rust. He therefore may have worn a metallic wreath, for which the marble at the back of his head appears to have been hollowed. He turns his back to No. 32, and is engaged with a boy. The two figures between them support a large piece of cloth, folded once lengthwise, and twice breadthwise. In this case also archaeologists have been doubtful which is the giver and which is the receiver of the cloth; but the action represented is not one either of giving or receiving. From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges are parallel with those of the lower part, so that the two parts should be exactly doubled.

The group of figures just described (30-34) contains the centre of the composition, and the interpretation of the frieze as a whole depends on the meaning we attach to this group. Leaving on one side the writers referred to on p. 147, who hold that the frieze does not represent the Panathenaic festival, we find that a majority of writers describes No. 32 as a Priestess of Athénè, giving the sacred vessels to the Arrhephori or Ersephori, and No. 33 as a priest or Archon Basileus receiving or giving the sacred peplos of Athénè. This view of Nos. 30-32 was necessarily abandoned, when it had been perceived that the objects held by the maidens are chairs, not baskets. As regards Nos. 33, 34, the main arguments for interpreting the cloth as the peplos are, that the accounts of the procession preserved in ancient authors show that the conveyance of the peplos of Athénè was the principal feature in it. If we look to the place assigned to this

324. group in the eastern frieze, we find that these two figures (Nos. 33, 34) stand in the centre of the eastern front, under the apex of the pediment, and over the eastern door of the cella. They therefore occupy the most conspicuous place in the frieze, from the points of view alike of the sculptured Gods and of the human spectator, and accordingly may well be supposed to be busy with the chief ceremony of the festival. This view is opposed by Flasch. He argues that if the delivery of the peplos is represented, there is a violation of the unity of time, as the act which was the main motive of the procession is being completed, while the procession is still in progress, and in part has not yet started. Flasch therefore holds that we have here the priest and priestess preparing for the sacrifice that is to take place on the arrival of the procession. The priestess is receiving chairs for herself and for the priest from the Diphorphori. Meanwhile the priest, who now only wears a long chiton, with short sleeves, has taken off his himation, and, after folding it several times, is seen giving it to an attendant to hold.

If, however, the action represented is merely that of folding, and is not yet completed, it is impossible to determine which is the giver and which the receiver. Nor would the difficulty be solved if this could be ascertained, as we do not know what ceremonies were performed when the peplos arrived. The surface of the cloth on the frieze is left quite plain ; but, if it is the peplos, some indication of the embroidered design may have been given in colour.

35. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of Athenè. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the supreme God. Athenè is dressed in a chiton with diploïdion and has short hair. An indistinct object about her left wrist has been supposed to be a snake from

the fringe of the aegis of Athenè, or by some writers to be the snake of Hygieia. But the object seems merely to be a bracelet in the form of a snake, which is not uncommon, and there is therefore no indication of an aegis. Four rivet holes in a straight line show that Athenè held some attribute, probably a spear in her right hand.

36. Next to Athenè is an elderly bearded figure, who turns his head towards her. He has a knotted staff under his right arm, and leans upon it heavily. This figure is usually known as Hephaestos. It is supposed that his lameness may be indicated by the awkward pose of his right foot, and by the staff on which he leans.

37. This slab, containing figures Nos. 37-47, now in a very VI. fragmentary condition, was complete when drawn by Carrey, in 1674. A bearded male figure (No. 37) with his left hand raised is probably Poseidon. The left hand, according to Flasch, once held a trident.

38. The next figure (No. 38), beardless and youthful, and seated in an easy attitude, has of late years gone by the names of Apollo Patroös or Dionysos. The latter title seems best suited to the somewhat effeminate figure, more fully draped than any other of the Gods. A series of holes round the head shows the position of a bronze wreath, and one at the elbow shows that the left hand may have been supported by a thyrsos or sceptre.

39. A matronly figure (No. 39) is seated next to Dionysos, wearing a chiton, which is slipping off from the left shoulder, himation, cap and sandals. This figure is called Peitho by Michaelis and Petersen, on the ground that the worship of Peitho was associated with that of Aphroditè Pandemos (No. 40) on the south side of the Acropolis. Flasch with more probability makes this goddess Demeter, arguing that Peitho was not entitled to a place among the great Gods of Olympos, while Demeter

324 is appropriately placed between Dionysos and Aphrodite. Flasch suggests that the right hand may have held an ear of corn. A hole shows that the object in question was made of bronze.

40. The next figure (No. 40) most of which is only preserved in Carrey's drawing (Fig. 11), is unmistakably shown to be Aphrodite, by the winged boy Eros who stands at her knee. Aphrodite wears a chiton, himation, a cap, and to judge from Carrey's drawing a veil. She rests her left hand on the shoulder of Eros, extending her forefinger, as if pointing out some object in the
 41. procession to the boy. Eros (No. 41) carries a parasol



Fig. 11.—East frieze of the Parthenon, Nos. 39-41.

which conveniently fills the space above his head and his wings.

- 42-45. On the right of the gods is a group of four figures corresponding to the five (Nos. 18-22) on the left. One of these (No. 43) is young and beardless; the rest are elderly, and all have staffs and himatia. No. 42 wears sandals. These four figures are leaning on their staffs, and three of them are looking towards the advancing procession, while the fourth (No. 45) turns his back to it and appears to be conversing with his companions.

46. The next figure (No. 46) is an officer, more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised

that he is not addressing the group beside him, but is making a signal to some person at a considerable distance. He may be supposed to be making a signal to the southern half of the procession, and thus helps the spectator to keep the two parts connected together in his mind. The next figure (No. 47), a similar officer, stands facing the advancing maidens.

Slab vi., which was complete in Carrey's time, has since suffered greatly, and the parts now exhibited have been combined from several sources. At some unknown period the slab was broken through No. 40, much of No. 40 being destroyed. The original fragment, with the figures Nos. 37-39, is now at Athens, where it was dug up in 1836. Since the cast in the Museum was made, parts of the right hand and right foot of Poseidon have been injured (*Trans. of R. Soc. of Lit.*, v. (1856) p. 67; Bau-meister, *Denkmäler*, p. 1187, fig. 1389). About 1787 Fauvel took a mould from the slab as he found it, which is now in the Louvre. The slab then existed from the middle of No. 41 to the joint after No. 47. Between 1787 and 1800 Nos. 41, 42 were lost, and the slab was divided through No. 45, probably for convenience of transport. To facilitate the division, No. 45, and the arm of No. 46, were chiselled away. The main part of the figures Nos. 42-47 is the original marble. The additions to the marble are the right foot of No. 39, the main part of Nos. 40, 41, the lower part and the head of No. 42, the heads and breasts of Nos. 43, 44, the whole of No. 45, and part of the head of No. 47, together with his legs. These parts are principally derived from the mould of Fauvel in the Louvre. Certain fragments, however, are cast from originals at Athens, namely, the chair-leg and some drapery of No. 40, the knees of No. 41, and the head and left foot of No. 47.

48. The next magistrate, or officer (No. 48), seems to hold VI. I.

324. in his hand a *kanoun*, or dish, such as those in which the corn, sashes, or sacrificial implements were usually brought to the altar. The position of the left hand seems to show that the thumb is inserted in a boss, as in a phialè omphalotè. Holes in the marble may indicate sashes of bronze, hanging from the dish.

49, 50. Two maidens (Nos. 49, 50) are seen standing with empty hands. Perhaps one has given up the dish which is held by the officer (No. 48.) In that case these would be Caneophori, maidens of noble birth, whose privilege it was to carry in the procession the dishes just described. They are draped in long chitons, with diploidia, and wear small mantles over the shoulders.

51. Another officer (No. 51) stands looking towards the procession. He has held in the right hand some object in metal, perhaps a herald's staff. Two holes for the attachment of it are visible in the marble. The gesture of the left hand shows that the officer is giving some

52, 53. order to the two maidens before him (Nos. 52, 53), who stand with empty hands, like Nos. 49 and 50.

54. The next maiden (No. 54) walks alone, carrying a
55. bowl (phialè), used for sacrificial libations. No. 55 looks back at the figure on the next slab (No. 56), and helps her to carry her burden.

Slab vii. is a cast from the original, which was removed from the Acropolis by Choiseul-Gouffier in 1787, and is now in the Louvre. The right foot of the magistrate (No. 48) is cast from a fragment which is still at Athens.

56. The next maiden (No. 56), assisted by No. 55, holds VIII!. a thymiaterion with a conical cover, used for burning incense. Censers of this form are not uncommon on Greek vases. (Cf. Vases in the B. M., C. 32, E. 98, E. 241,

E. 285, E. 352.) Next follow two figures (Nos. 57, 58), each carrying in the right hand a jug, oinochoè, then
59, 60. two more (Nos. 59, 60), carrying phialae.

In this slab the heads of Nos. 57, 59, 60, which have been adjusted to their places since the publication of the work of Michaelis, are cast from the originals at Athens. The slab in its present condition is shown in Mitchell, *Selections*, pl. 4.

The east side of the frieze was completed by the short IX. return of a slab which was still in existence in the time of Stuart. On this slab were two maidens, belonging to the procession. The second of these carried a phialè.

NORTH FRIEZE OF THE PARTHENON.

325 At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonists contributed each a cow and two sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings; and in that case the men by whom the victims are conducted would be the Theori sent by the Colonies.

Slab i. (see Plate vii.) was complete in the time of L. Carrey, and partly extant in the time of Stuart. It contains the first cow, led by two youths, who are standing still, and the head and shoulders of the second cow.

- 1, 2. Nos. 1 and 2 walk on each side of the second cow, which II. is going quietly, as is shown by the way in which the youths are closely wrapped up in their himatia. The rope by which the beast is led was probably painted on the marble. The third cow is restive, and only restrained
3, 4. with difficulty by Nos. 3 and 4. Here also the rope was probably painted.

325. This slab was discovered in 1833, beneath its original position on the Parthenon.

Of slab iii. only fragments remain. As drawn by III. Carrey, it contains the figure of No. 4 (cf. Plate vii., and No. 345, 3), vigorously holding back his cow, and a 5, 6. fourth cow, quietly led by two youths (Nos. 5, 6). For economy of space this slab is compressed in the British Museum to about two-thirds of its proper length. A cast from a head, which, perhaps, is that of No. 4, is placed at the corner of the slab (Michaelis, plate 13, xxvii. c.). The drapery seen on a fragment with the fore-legs of a cow belongs to No. 5, who leads the third cow. No. 6 is made up of six pieces, of which Michaelis had identified the feet of the figure, and part of the fore-legs of the cow. For its hind-legs, see his plate 13, xxvii. d. The originals of all these fragments are at Athens.

- 7-9. Slab iv. contains parts of three figures, Nos. 7-9, who IV. conduct three horned sheep. Of the first figure (No. 7) a part of the mantle is now left, and perhaps also the head (cf. Plate vii., and No. 345, 4). In Carrey's time the head and shoulders were still extant. At the joint between this 10. slab and the next there is a marshal (No. 10), who turns to the division of the procession approaching. Slab iv. was discovered in 1840.

11. When drawn by Carrey and Stuart, the next group in V. the procession consisted of three figures, of which one only (No. 11) is now extant. These figures carry on their shoulders oblong rectangular trays, not unlike a butcher's tray in form. These trays have been identified with the skaphae, or boat-shaped dishes which were carried in the Panathenaic procession, and which contained offerings of cakes. If we may trust Stuart's engraving, the tray of one of the two figures which have now disappeared contained fruits or cakes. These trays were made of silver or bronze. Skaphae of bronze are

mentioned in one of the inventories of the treasures deposited in the Parthenon. The Metoiks, whose duty it was to carry these trays, were hence called Scaphephori. Their place in the procession would naturally be immediately after the victims led for sacrifice.

- 12-14. Slab vi. contains five male figures. Three (Nos. 12-14) VI.
 15 carry vases on their shoulders; a fourth (No. 15) stoops to raise from the ground a similar vase, which is singularly misinterpreted in Carrey's drawing as a lamb. The vase resembles in form the three-handled water-pitcher, hydria or calpis, which was in use in the period of Pheidias, but two handles only are shown in the sculpture; the third handle, which was attached to the neck midway between the other two, is not seen, except, perhaps, on the vase of No. 15. Michaelis supposes that the vases here represented on the frieze contained the wine used in the Panathenaic sacrifice, and that these figures may be the Spondophori, who are mentioned by
 16. Pollux (i. 35). On the right of this slab are the arms, flute, and drapery of the first of the four flute-players drawn by Carrey. This slab was found in 1833, inside the peristyle of the Parthenon.

The persons bringing objects connected with the sacrifice are immediately followed by a band of musicians, consisting of four flute-players and four lyre-players, or citharists, all playing on their instruments. The musicians, as is usual, wear long chitons and ample mantles. Of slab vii. only two small fragments remain. See Plates vii., viii., and Nos. 345, 5 and 6.

- CC. 17, 18. The next slab contains parts of the second pair of VIII.
 C 19. citharists and the foremost of a group of male figures, principally on the two slabs immediately following.

The figures on these two slabs are bearded men IX., X.

- C 19-30. (Nos. 19-30), all clad in the himation, and moving forward at a leisurely pace; Nos. 25 and 26 wear a

325. band on their heads; No. 25 draws it over his hair; Nos. 28 and 30 wear long hair, plaited in the manner of the *Krobylos*. The attire, elderly type, and general deportment of these figures corresponds with that of the Thallophori, by which name ancient authors designate elderly citizens who carried olive branches in the Panathenaic procession. The right hands of three of these figures are closed, as if they were holding a wand or branch.

Slab ix. was discovered in 1840, and is a fragment of the slab drawn by Carrey, which, when he saw it, contained nine figures similar to those on x. A recently-discovered fragment, from the left of slab ix., has not been inserted for want of space (cf. Plate viii., and No. 345, 8).

Slab x. was found at the north-west angle of the Parthenon in 1835. A fragment which belongs to the left-hand lower corner of the slab, and completes Nos. 24, 25, has been adjusted since the publication of the work of Michaelis. This slab was not drawn by Carrey, who indicates a lacuna at this point. It is therefore probable that the slab had already fallen from its place. The last two complete figures on this slab are looking back, as if their attention is directed to the advancing chariots. Michaelis has not observed that between these figures and the marshal (No. 31) there has been another draped figure (No. 30*), of whom nothing remains but the shoulders and a little drapery, shown immediately in front of the marshal (No. 31), and his right foot on slab x., seen next to the right foot of No. 30, the left foot of No. 30 being lost. This figure must have been the hindmost in the procession of Thallophori, and the entire number of these persons is therefore seventeen, not sixteen, as Michaelis makes it.

With slab xi. the chariot groups begin. This part of XI. the frieze has greatly suffered from mutilation. The

remains of the chariot groups still extant show that there were at least nine of these. According to the calculation of Michaelis, that was the original number of chariots on this frieze. All these chariots are drawn by four horses, *harmata tethrippa*, or quadrigæ; the charioteer stands in the chariot, and is accompanied by the apobates, who is armed with a helmet and Argolic buckler, and is represented in the act of stepping down from the chariot or standing behind it. Each quadriga is accompanied by a marshal, *pompeus*. The vigour and animation of the chariot groups form a marked contrast with the groups that immediately precede them. The transition from the rapid motion of the chariots to the quietude of the Thallophori is skilfully effected by a chariot seen in rapid motion but in the act of being suddenly checked

31. by the marshal (No. 31), who is represented eagerly pressing back the plunging horses of the chariot which follows on the next slab. In the haste of his movement he has nearly thrown off his mantle, holding it from slipping further with his right hand on his right thigh. The original of this slab was found at Athens probably about 1834.
32. On the slab next on the right (xii.) is the hind quarter XII. of one of the horses, cut off at the joint. At the side of the chariot is a marshal (No. 32), his face turned, and his right arm extended towards the procession follow-
33. ing on the right. The charioteer (No. 33), who was mistaken for a Victory by Visconti and others, but whose figure is certainly not female, differs in costume from the others in this frieze. He wears a long chiton, over which is a diploïdion reaching to the hips. The breast is crossed diagonally by two bands. As a part of the hair is on a fragment known to have been missing before the time of Stuart, his drawing of the figure is proved to be untrustworthy.

325. 34. The warrior (No. 34) attached to the chariot was complete in the time of Carrey. The upper half was lost before the time of Stuart, and was only re-discovered in the latest excavations on the Acropolis in 1889. He is represented standing on the ground, and looking back to the next chariot. His shield is raised as if to stop its course. The wheel of this chariot, as of some that succeed it, must have been, in part, wholly detached from the ground. The foot of the marshal is complete, but it is easy to trace where the wheel prevented the convenient working of the ground beneath it. (See Plate viii., and *Stereoscopic*, No. 19.)

Of slab xiii., which Carrey places next, nothing has XIII. been identified with certainty, but Michaelis is probably right in assigning to this group the fragment of four horses, of which a cast from the original at Athens is here inserted (cf. Plate viii., and No. 345, 9). Above the back of the second horse is the *hestor* (see below), and also what appears to be a small piece of the drapery of a marshal. This, however, cannot be the case if the fragment described (No. 345, 9) contains the marshal belonging to this slab.

Slab xiv. contains the third chariot with part of the XIV.
35. team of horses. The marshal (No. 35) stands beyond
the horses, and looks towards the charioteer. The char-
36. rioteer (No. 36) had reins of bronze, as indicated by two
rivet holes. Like the driver on slab xviii. he wears a
chiton with long close-fitting sleeves. The apobates
37. (No. 37) appears about to step down from the chariot.
The wheel of this chariot as of that on slab xii. must
have stood out entirely free from the ground. When
Carrey drew this slab, the head of the charioteer (No. 36)
and the head and body of the apobates (No. 37), of which
only the lower part now remains, were extant. Close
behind the wheel are traces of a horse's forefoot, which,

as we see from Carrey's drawing, belonged to the chariot on the slab which follows next on the right (xv. according to the order of Michaelis).

Of the fourth chariot group, which was also drawn by XV.

Carrey, we have only the mutilated group to which the charioteer (No. 38) and an apobates (No. 39) belong; this is made up of four fragments, of which the originals were found at Athens in 1837. In this group the apobates (No. 39) stands in the chariot, looking back to the chariot following so closely that the forelegs of the horses actually overlap this group. Here also the wheel was in part completely free from the ground of the relief.

From Carrey's sketch we know that the chariot on slab XVII. xvii. was drawn by the horses, which occupied slab xvi., and whose hoofs are seen on slab xv., and that this was

- C 38, 39. 41. the fifth chariot group. The apobates (No. 41) of this chariot leans back, supporting himself by the right hand, which grasped the chariot rail (*antyx*), and is about to
- C 42. step off the chariot. The marshal (No. 42) steps back to the left, looking in the contrary direction; his left arm, muffled in his mantle, is raised as a signal to the advancing throng; his right arm is also raised; the hand, now wanting, was just above the level of the head. His animated action forms a strong contrast to the still, calm attitude of the marshal (No. 43) of the following group.

Slab xvii. is cast from the original, which was drawn at Athens by Stuart, and, having been buried on the Acropolis, was re-discovered there in 1833. The right side of this slab is broken away, but there can be no doubt that it comes next to slab xviii. A photograph from the original is reproduced in Baumeister, *Denkmäler*, p. 1186, fig. 1888.

In slab xviii. have been three figures. The marshal XVIII. 43. (No. 43) stands beside the horses, in a calmer attitude than is usual in this part of the frieze; of the apobates

325. (No. 45) nothing remains but his right arm and leg; and
44-45. the lower part of his drapery, which indicates rapid movement. Of the charioteer (No. 44), we have only the lower part of the body and hands.

Parts of the harness can be seen on this slab, and also XVIII. on slabs xiii., xix., xxi., xxiii. The general arrangement seems uniform, though there are differences of detail. The chariot pole (*þυμός*) passes from below the chariot between the horses. An upright pin (*ἴστωρ*) passes through the pole (slabs xiii., xviii., xix., xxiii.). At this point the yoke (*ζυγόν*) was secured by a ring (*κρίκος*) and by the yoke-band (*ζυγόδεσμον*) (Hom. *Il.* xxiv.). The near

XIX.

46.

47.



Fig. 12.—North Frieze, slab xix.

end of the yoke, foreshortened and turned back, is visible on slabs xviii., xix., xxi., xxiii. On slab xix., xxi. the yoke appears to be kept in position by a piece of metal passing from the top of the pin to the pole, which may, perhaps, serve instead of the ring. On slab xix. there appears to be a loop of a leather thong on each side of the piece described. This may be a part of the yoke-band. The reins were usually guided by two rings attached to the yoke or to the pole, but these do not appear to be shown on the frieze. It is easy to see on slabs xviii., xix., xxi., that the yoke was only fixed to the two middle horses, the outer pair being attached by traces.

The next slab (xix.) is a cast from the original at XIX. Athens, which is broken away on the right, so that all that remains of the charioteer (No. 47) is his right hand. At the side of the horses is a marshal (No. 46), who turns towards the chariot following on the right. Carrey's drawing supplies the upper part of this figure, and shows that he was holding up with his left hand the end of his mantle, apparently as a signal to the advancing procession. In fig. 12, slab xix. has been drawn in juxtaposition with the hitherto unplaced fragment No. 345, 12. This slab was discovered in 1834.

Slab xx. is now lost, but a horse's head now at Athens XX. (No. 345, 13; Michaelis, pl. 12, xx.) may perhaps belong to it.

Slab xxi. contains the bodies and hind quarters of the XXI. horses drawing the chariot seen on slab xxii. Between the charioteer (No. 48) and his horse is a fragment, showing the front of the chariot, and the tails of the horses, of which the original is at Athens, and which is not figured in Michaelis.

C 48, 49. On the left of slab xxii. is a chariot with the charioteer XXII. (No. 48) and apobates (No. 49) who is stepping into the chariot. On the right of this slab is an attendant (No. 50) standing at the heads of the horses of the last chariot group. The lower fragments of this slab are at Athens. The left-hand upper corner, which was wanting in the time of Stuart, was brought home by Lord Elgin. The upper fragment next to it, was once in the possession of the Society of Dilettanti, and was presented by that body. It had probably been brought from Athens by Chandler.

Stuart, 2nd ed., II., p. 50, note C.

The chariot group represented on slabs xxii., xxiii. is XXIII. represented as standing still, and was probably the last

325. chariot in the procession. This slab is shorter than any of the others representing chariot groups. Part of the head of the apobates (No. 52) is supplied in plaster from the original fragment at Athens. A fragment of an apobates, which may well belong to the figure No. 52, has recently been fitted to the left of slab xxiv., thus proving that No. xxiv. is the first slab of the cavalry, and making it very probable that No. xxiii. is the last slab of the chariots. This fragment, incorrectly drawn, is assigned by Michaelis to slab xxviii. of the south side.
- 54-109. From this point to the north-west angle of the frieze XXIV.-
we have a continuous procession of Athenian cavalry. XLII.
The horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. The groups, being very crowded, are carried on from slab to slab continuously, so that the vertical lines of the joints intersect the figures, while on the western frieze, on the contrary, the groups, being more scattered, are always completed on single slabs. The general effect of a body of horse in rapid movement is admirably rendered in the composition of the northern frieze, and is particularly fine in slabs xxx.-xlii., in which the effect has not been marred by mutilation. Though the entire composition is pervaded by the same general motion, a wonderful fertility of invention is shown in the arrangement of the successive groups. In the one hundred and twenty-five mounted figures in this cavalcade we do not find one single monotonous repetition.

Though the horses bound along with a fiery impatience, which seems at every moment ready to break loose from all control, these irregular movements never disturb the even hand and well-assured seat of the riders. Thus, as the cavalcade dashes along like a torrent, a rhythmical effect is produced by the contrast of the impetuous horses and their calm, steadfast riders.

In this part of the frieze there is great variety in the costumes and accoutrements of the horsemen. Crested helmets are worn by Nos. 59, 62; flexible leather caps by Nos. 84, 93, 96; a taenia by No. 97, and a petasos by No. 105. Some figures wear high boots with flaps at the knee as Nos. 98, 103, &c., while others wear boots without flaps as Nos. 90, 91, 92; a few have bare feet, as Nos. 72, 67, 89. The usual dress is a sleeveless chiton and a cloak. Some riders, however, wear a chiton only, as Nos. 59, 60, 63, 72, &c., and others wear a cloak only, as Nos. 64, 76, 79, 87, 94. It may be mentioned that, according to Theophrastus, it was a mark of the man of small ambitions, when he took part in a cavalry procession, to give all his garments to a slave to carry home except only his cloak, in which he would display himself, walking about the agora. The chiton may have either one girdle, as No. 72, or two girdles, as Nos. 57, 59, &c. In a few instances it has long sleeves, as in Nos. 73, 75, 80, 84, 97, 98, 109. Two riders wear a cuirass, viz. Nos. 62, 92. The reins and bridles were in nearly every instance of bronze, marked by rivet holes behind the horse's ear, at his mouth and in the rider's hands. Marble reins are seen in the right hands of Nos. 98, 103.

Slab xxiv. is shown, as has been already stated, to have XXIV. contained the first of the cavalry, by the figure of the 52. apobates which has been fitted to its left side. Neither this fragment nor that at the upper right hand corner have been engraved by Michaelis.

Slab xxv. was complete when drawn by Stuart. Only XXV. 57. a fragment, containing part of No. 57, now survives. This is not inserted, in its place in the frieze, but is fixed beside the south door to the Elgin Room.

Slab xxvi. is proved by Stuart's drawing to be continuous XXVI. with the fragmentary slab xxv. Between slabs xxvi. and XXVII. xxxi. the order is uncertain. The arrangement of plate XXXI.

325. 13 of Michaelis has been followed. It may be assumed that a slab (xxvii.) is lost between xxvi. and xxviii., which may have included the fragment No. 345, 15. Slab xxx. when complete may have fitted to xxix.; but, as it has the joint preserved on the right, there can be no doubt that it did not fit to No. xxxi. Between these two, therefore, another slab may be supposed to be missing. The three slabs enumerated as lost, viz. xx., xxvii., and the



Fig. 13.—Slab xxv. restored from Stuart (from Michaelis).

slab between xxx., xxxi., may be supposed to have been about 12 feet long. The missing part of xxx. may be 2 feet. Of the 25 ft. 10 in. of the frieze lost without record 14 feet are thus accounted for; the remaining 11 ft. 10 in. may be due to the loss of two more slabs, containing a chariot group, or to miscalculated proportions in Carrey's drawing.

Slab xxviii. is original; slabs xxix.—xxx. are casts from

the originals at Athens; No. 65 (on slab xxix.) is a marshal beckoning to the riders.

The fragment (in slab xxxii.) containing the head of XXXII.

75. No. 75 and the horse's head, having been discovered in 1850 in the collection of Sculptures at Marbury Hall in Cheshire, was presented to the Museum in 1850 by J. H. Smith Barry, Esq., the owner of that collection. A small fragment, cast from the original at Athens, and added to slab xxxiv., is not engraved by Michaelis.

The fragment (in slab xxxv.) which contains the head XXXV.

85. of No. 85 and of a horse, after having been in the possession of the Society of Dilettanti, passed from that body to the Royal Academy, by whom it was presented to the British Museum in 1817.

The fragment (in slab xxxvii.) containing the head of XXXVII.

89. No. 89 and a horse's head, of which a plaster cast is adjusted to the marble, is now at Athens.

97. The head of No. 97, on slab xxxix. was formerly in the XXXIX. Pourtales Collection, at the sale of which in 1865 it was purchased for the British Museum, and inserted in its place on the frieze.

On the last slab of the north side, the procession is still XLII.

in a state of preparation, so that this slab prepares a transition to the west side. In the foreground is a rider

107. (No. 107), standing by his rearing horse, whom he holds by the rein with his right hand. In the background beyond 106. this group is a mounted figure (No. 106), so entirely concealed by the rearing horse in the foreground that the only evidence of his presence is his right hand advanced just beyond his horse's shoulder point.

109. To the right is a rider (No. 109) standing by his horse, and in the act of drawing down his chiton under his 110. girdle in front, while a youthful attendant (No. 110) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn.

325. The attendant carries on his shoulder a folded chlamys, probably that of his master.

WEST FRIEZE OF THE PARTHENON.

326. The west side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameicos. In part, doubtless, on account of the character of the subject, in this part of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are usually on single slabs, and seldom carried over a joint. There is the same variety of dress and accoutrements here as among the riders of the north side; but there are more figures in armour (Nos. 3, 7, 11, 12, 18, 20). It may be noted, as showing that the west and north sides were produced by different hands or at different times, that on the west side the bridles were fixed to the heads of the horses by four rivet holes, not by two, as on the north.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of No. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze has suffered from exposure to weather during seventy years. As the frieze is still in position and unsheltered, it must be presumed that the decay of the originals continues.

1. The single figure (No. 1) at the north-west angle is I. evidently a herald or marshal directing the march of

the cavalry. In like manner Hippias, or, according to Aristotle, Hipparchos, was in the outer Cerameicos, "arranging how each part of the Panathenaic procession ought to go forward," when he was attacked by Harmodios and Aristogeiton. (Thuc. vi., 57; Aristotle, *'Αθ. πολ.* ed. Kenyon, 18.) His right hand probably held a staff of office, as the bent fingers are not closed. This figure is repeated, in a plaster cast. Then follow two mounted figures

- 2, 3. (Nos. 2, 3); in the hair of No. 2 are holes in which II.
4. probably a metal wreath was inserted. No. 4 raises both III. hands as if to open his horse's mouth for the insertion of
6. the bit. Behind the horse stands a youth (No. 6), either the groom or attendant; his hands may have held a bridle.
5. A bearded man (No. 5), probably a marshal, turns towards the youth as if addressing him. Then follow two more
- 7, 8, 9. mounted figures (Nos. 7, 8), and a youth (No. 9), standing IV., V. by his horse, and turning round to his mounted com-
10. panion (No. 10), behind him. Next comes a horseman VI.
11. (No. 11), distinguished from all the figures in the frieze by his richly decorated armour. On his head is a crested helmet, on the crown of which is in relief an eagle with outstretched neck. A hole a little behind the temple shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, to avert wounds from the most vital part; on the shoulder-straps are lions' heads, also in relief. Between the breast-plate and back-piece of the cuirass is an interval at the sides, which is protected by flexible scale armour (*θύραξ λεπιδωτός*). Below the girdle are flaps (*pteryges*) made of leather covered with metal, which at the upper ends are united to the girdle. Under the cuirass appears a chiton without sleeves. The horse of No. 11 is one of the few on the frieze that have all four legs off the ground. (Cf. north, 91, 97; west, 19; south, 14, 30.)

326. 12. No. 12 is on foot, and stoops forward, looking towards the procession advancing from the right. His left foot is raised on a rock, and he appears from the action of his arms to be tying his boot.
- 13, 14. The next slab contains two mounted figures (Nos. 13, VII. 14). No. 14 wears a mantle of skin. He is the only figure, 15. on this side of the frieze, thus decorated. No. 15 stands at VIII. the side of a rearing horse, trying to control him. The violence of the action is shown by the muscular strain and the disordered dress of this figure, who wears a chiton, *exomis*, over which is a chlamys flying behind his back. On his head is a leathern cap. The attire of this figure is precisely similar to that of No. 8 and No. 19.
- 16-21. Then follow six mounted figures (Nos. 16-21), all moving IX.-XI. rapidly to the left. One of these (No. 17) wears the petasos, a flapping, broad-brimmed hat used by travellers. From No. 22 onward to the south-west angle, none of the figures are mounted. The first group (Nos. 22-24) is XII. not unlike that already described (Nos. 4-6). A youth 22. (No. 22) stands at the horse's head, and seems to be holding the reins. At the side of the horse stands a taller figure (No. 23), holding up his right hand as if giving an order to a person at some little distance. In his left hand he holds a short wand. This figure seems to be a marshal, though his dress, a chiton girt at the waist and a chlamys, differs from that of all the other marshals on the frieze, while it frequently occurs among the riders. Behind the 24. horse is a youth (No. 24) who, from his stature and attitude, is a groom or attendant; a thick garment is cast over his shoulders. Next is a much mutilated figure 25. (No. 25), who seems to be pressing his right foot against XIII. the heel of his horse's right fore leg to make him extend himself so as to lower his back for mounting. Behind this figure a horse springs forward, free from the control 26. of his rider (No. 26), who has let him go in order to assist XIV.

27. a comrade (No. 27). This latter figure tries to master a rearing horse, who threatens to escape from his control. In the upper portion of this figure a fragment from the original marble is adjusted to the cast. This fragment was brought from Athens many years ago, and presented to the Museum by M. J. J. Dubois in 1840. The next 28. figure (No. 28) stands at his horse's head, and behind him XV. 29. is a rider (No. 29) not yet mounted, who is drawing on his left boot in an attitude very similar to that of No. 12; his right boot lies at the side of the rock on which his left foot is raised. The horses of both these figures, in contrast to the preceding group, stand tranquilly waiting to be mounted. The last figure on the western frieze 30. (No 30) on the return of the first slab of the south side XVI. stands holding up an ample mantle on his left arm, and seems to be putting it on. From the size of the mantle this figure might be that of a marshal, though his youthful appearance suggests that he is a rider.

SOUTH FRIEZE OF THE PARTHENON.

327. In following the procession along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The main difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the Hecatomb offered by the Athenians themselves. All the victims are cows, in accordance with Greek ritual, which ordained the sacrifice of male animals to a God, and female animals to a Goddess.

The left-hand side of slab i. is still on the Parthenon; I. 1-4. the right-hand portion, containing the figure, No. 4, was presented to the Museum by the late Mr. C. R. Cockerell. A marshal (No. 1) stands at the angle; the first horse-

327. man (No. 2) advances at a walk, thus conforming to the rule that the movement is always gentle at an angle of the frieze. The horsemen of this slab all wear chiton, chlamys, boots, and a leather cap, with a flap (*kalablema*) hanging over the nape of the neck.

Slab ii. is cast from the original on the Parthenon, II.

5-7. which is in a very mutilated condition (cf. No. 345, 16).

Of No. 7 nothing now remains on this slab, but a bit of his drapery, and on slab iii. his right foot and his horse's III. nose and forelegs. Slab iii. was complete on the left edge in the time of Stuart, who gives the head and forehand of

8-9. the horse of No. 7. The horseman (No. 8) wears a chlamys only, which is cast back so as to show the entire right side of the body. This is the only figure on the south frieze who is so little clad.

10-12. On slab iv., the greater part of which still remains on IV. the Parthenon, are the remains of three figures (Nos. 10, 11, 12). On the right side are two fragments of this slab, brought away by Lord Elgin, one of which only is given by Michaelis. The other has been since discovered in the magazines of the Museum.

[At this point it has been necessary to interrupt the sequence by placing slabs xiv., xv., xx. on the sides of the pilaster. These slabs are described below in their respective places.]

12-14. On slab v., No. 13 wears a close-fitting cuirass, but is bare-headed. Compare the figures 26-35, and the description of Theagenes in the passage of Heliodorus, quoted on p. 148.

15-25. Slabs vi.-ix. contain unarmed Athenian horsemen, riding VI.-IX. bare-headed and for the most part wearing chiton with double girdle and boots only. The head of the rider, No. 15, is unfinished. The horses at this part of the frieze have manes with a large forelock turned upwards.

There is a break in the composition at the beginning X.-XIII. of slab x., and a change of subject is marked by the

26-37. group not being carried across the joint. The figures (Nos. 26-37) on slabs x.-xiii. are evidently arranged in two ranks of six horsemen each, and are distinguished from most of the riders in the southern cavalcade by wearing a cuirass under which is a short chiton. Three of these figures (Nos. 33, 36, 37) have a cuirass consisting of a breastplate and backpiece, which are united at the sides by a strip of flexible scale armour. From the cuirass hang down the flaps, which protected the loins. These cuirasses also have shoulder straps. The riders, Nos. 26-36, wear the plain cuirass, rigid and close-fitting (*θώραξ στάδιος*). All the riders in this part of the procession wear high boots with a flap turning over below the knee. They are all bareheaded except No. 36, who wears a cap or helmet with a flap behind; No. 33, who also wears a cap; and No. 35, who has a diadem over which must have been a metallic wreath, as there are four holes for its attachment on the crown of the head. A chlamys hangs from the left arm of Nos. 26, 27, 28. Slab xiv., which is a cast from the original at Athens, XIV.—and slab xv. are now exhibited on the pilaster. Slab xvi., XVI. which is also a cast from the original at Athens, is in its place. Slab xiv. contains the head of the horse of No. 37. In front of it is a space marking a division, and another 38-43. body of six horsemen (Nos. 38-43). These appear to be uniformly dressed in helmet, chiton without cuirass, and boots, and, although the positions of xv., xvi. are conjectural, the sequence proposed seems highly probable. In front of No. 43 there is a space similar to that between Nos. 37, 38. On the right side of xvi. is the outline of a horse's crupper, and floating above it in the air appears to be the long end of a mantle of skin such as is worn by No. 14 in the west frieze; behind No. 44 appears to be part of a garment of the same texture, the outline of which is seen above the horse's hind quarter. It is, however, doubtful

327. whether xvi. and xvii. joined each other. Perhaps between them was a slab in which the horsemen wore similar mantles of skin.

From this point the military order of the procession becomes less marked, or is obscured by the defective state of the marble. There is also more variety in the costumes of the riders.

Slab xvii. is a cast from the original at Athens. Since XVII. the publication of the work of Michaelis, two fragments have been adjusted on the right, which prove the connection of the slab with No. xviii. by supplying the bind



Fig. 14.—South frieze, slab xvii.

quarters of a horse of which the rest has been in xviii. These two fragments, which were unknown to Michaelis, also supply the forehand of another horse and the body 45*. of the rider (No. 45*) from the waist to below the knee (see fig. 14).

The original of slab xviii. is at Athens, and was in its XVIII. present mutilated condition when drawn by Carrey.

The cast of the small fragment at the upper left-hand XIX.

47. corner of slab xix., giving the mane of the horse of No. 47, has been added since the publication of the work of Michaelis. For a fragment engraved by Michaelis, as 48. the head of No. 48, cf. No. 345, 18.

Slab xx. (on the pilaster) is a cast from the original XX.

at Athens. This slab, which now only contains parts of the legs of two horses and a rider (No. 48) was nearly complete in the time of Carrey and contained two riders wearing petasoi or broad-brimmed travellers' hats.

51. In slab xxi. the head of the horse of No. 51 and the XXI.
52. head and shoulders of No. 52 are supplied by casts from originals at Athens. The fragment containing the head
53. of No. 53, a figure wearing a petasos, does not appear in the plate of Michaelis.

Slab xxii. and slab xxiii., which, with the exception of XXII., a small fragment, is only preserved in Carrey's drawings, XXIII. contained the leading horsemen of the procession. Those on slab xxii. are evidently pulling up their horses, while the two horsemen on slab xxiii. are going at a foot-pace. All the paces of the horse are thus displayed within a short distance, at this part of the frieze. In slab xxii. a fragment containing a horse's head and the mane of another horse, which Michaelis assigns to the team on slab xxiv., has been since adjusted to its place in front of No. 56; to this has been fitted the small fragment of the corner of slab xxiii.

The horsemen are immediately preceded in the procession by the chariot-groups. Carrey draws eight chariots, XXXIV. of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.), of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in the sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot groups. In each the charioteer is accompanied by an armed warrior; but here the armed figure is not like the apobates of the northern frieze in the act of stepping out of the chariot in motion, but stands either in the quadriga or (if it is not in motion) by its side.

327. Therefore Michaelis supposes that, while the chariots on the north frieze have reference to that contest in which armed apobatae took a part, leaping off and on to the quadriga during the race, the chariots in the south frieze suggest the chariots of war, *harmata polemisteria*, in which an armed hoplite stood in the chariot by the side of the charioteer. Each chariot group, when complete, is seen to be accompanied by a marshal.

Of the two figures in the chariot of slab xxiv., nothing XXIV. now remains but part of the shield and left arm of the 58. hoplite (No. 58), with a fold of drapery hanging from the arm. The upper part of the slab was wanting in the time of Carrey, but he gives the legs of the hoplite, who, like the corresponding figure in slab xxv., was standing by the wheel of the chariot, of which a small portion remains. This position shows that both these chariots were represented at the moment before they started. In the shield of No. 58 are two rivet holes for the attachment of a bronze handle. In the upper hole the metal still remains. Similar rivet holes occur in the shields of Nos. 61 and 66. Michaelis supplies the heads of the horses on this slab by a fragment which belongs to the cavalcade of horsemen. (See slab xxii., above.)

The connection between slabs xxiv. and xxv. is proved by a fragment which has been added to the lower corner on the right of slab xxiv. since the work of Michaelis was published. This fragment, of which the original is at Athens, gives part of the wheel of the chariot of xxv. and the forefeet of the horses of xxiv.

- In slab xxv. the horses' heads now wanting are given XXV.
 60. in Carrey's drawing. Of the charioteer (No. 60) very little is now visible but part of his drapery. The armed 61. figure (No. 61) in this chariot group, whose appearance is more youthful than that of the other hoplites in this part of the frieze, wears a chiton with a double girdle

and a chlamys. Near the edge of his shield are two rivet holes for a bronze handle; in the upper one the metal still remains. The marshal (No. 62) standing at the side of the horses stretches out his right hand towards the charioteer with the forefinger extended, a gesture which indicates that he is giving an order. The rivet holes on the horses' crests show that the reins were of bronze.

Slabs xxvi., xxvii., of Michaelis, contained two chariot groups which we only know through Carrey's drawings. In both the horses are springing forward; cf. No. 345, 20.

Michaelis inserts to represent slab xxviii. a fragment which belongs to the north side, slab xxiv.

The lower corner on the left side of xxix. has been cast from a fragment at Athens, which has been identified since the publication of the work of Michaelis. This fragment supplies the missing part of the wheel and a small piece of flying drapery belonging to one of the figures in the chariot. In this group the marshal at the side of the chariot is wanting. On the right-hand edge of this slab, just above the horses' forelegs and close to the joint, is part of the outline of a shield. This shield must have belonged to one of the figures in the chariot following on the next slab; it is evident, therefore, that between xxix. and xxx. was another slab, now lost, which we cannot recognise in any of Carrey's drawings.

66. The armed figure (No. 66) wears the Corinthian helmet, which does not occur elsewhere on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet hole. Other rivet holes on the crests of the horses show that the reins and the *hestor* for attaching the yoke to the pole were also of bronze. Here, as in xxix., the marshal is wanting. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty.

327. On slab xxxi., as in the preceding, the reins and the XXXI.
hestor were of bronze.

Slabs xxxii.-xxxiv. are now wholly lost, except in XXXII.-
Carrey's drawings. They contained two chariots, both XXXIV.,
at a standstill, or moving slowly, and the four last
persons of the crowd on foot.

Slabs xxxv., xxxvi., and part of slab xxxvii. contained XXXV.-
the remainder of the persons on foot. Fragments of XXXVII.
xxxv. and of xxxvi. (original at Athens) alone remain,
although the slabs were complete in the time of Carrey.
The figures as he draws them appear to be elderly men,
eighteen in number, and resembling in attire and general
character the Thallophori who have been already noticed
on the northern frieze. All are clad in the himation.

72. Michaelis thinks that No. 72 holds in his left hand a
small object shaped like a clarionet, but he appears to
73. have mistaken the right arm of No. 73 hanging down for
this object. Between these supposed Thallophori and
the victims Carrey inserts four figures, two of whom
hold in their left hands some object like a square tablet,
which may be the bottom of a lyre, as this is the place in
the procession where the musicians might be expected, if
the arrangement on this side corresponded with that on
79*. the north side. The fragment (No. 79*) representing the
upper part of a Scaphephorus carrying a tray must also
belong to this part of the frieze, and is therefore here
inserted. It is cast from the original at Athens, which
was not known to Michaelis. It probably implies that
one slab was wanting here, as well as the second half of
slab xxxvii., of which Carrey seems to have only drawn
the first half.

The remainder of the south frieze is occupied with XXXVIII.
the procession of victims for the sacrifice. Cows only -XLV.
are here represented, and, as has been observed, this
may indicate that we have here the native Athenian

part of the procession. The order in which these slabs are exhibited differs from that given by Michaelis in *Der Parthenon*, pl. 11., because slab xlivi., No. 84 (= Michaelis, No. 126; cf. 345, 22), which is the top left corner of a slab, has been proved to join to the right side of xl. Other changes have also been made, but the slab numbers of Michaelis have been preserved for convenience of reference, and the order now stands:—xl., joined by xlivi., No. 84 (= Michaelis, No. 126); xxxix., which may join xlivi.; xl., which joins xxxix.; xxxviii., which may perhaps join xl.; after an interval of one slab, xlii.; xlivi., Nos. 100, 101 (= Michaelis, 127, 128); xliv., the corner slab. Michaelis has proposed a revised arrangement in *Arch. Zeit.*, 1885, p. 57, which agrees with the foregoing, except that slabs xxxviii. and xlvi. are transposed. Michaelis holds that xlvi. joins xl., and xxxviii. joins xlvi. This arrangement suits the conditions as to space, but the suggested joinings are very doubtful.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble. All are clad in the himation, which in the figures actively engaged in controlling the cattle is worn so as to leave one or both shoulders free. Compare the description of Heliodorus, p. 147. In slab xxxix. the 85. action is very animated. The youth, No. 85, leans back with his foot pressed against a rock, to restrain the cow. This motive is a favourite one in fifth century art. Compare the west frieze, No. 15; a metope of the Theseion representing Theseus and the bull of Marathon; the balustrade of the temple of Nikè Apteros (No. 429); and vase paintings as in *Journ. of Hellen. Studies*, ii., pl. 10.

In slab xl. the left lower corner is added in plaster,

327. from the original fragment at Athens. In slab xxxviii. the cow's right horn must have been carved in the round, only the tip being attached to the background of the relief. In slab xl., No. 96 has both hands raised to his head, as if adjusting a wreath. Compare the north frieze, No. 25. What was the number of cattle in this part of the frieze cannot now be ascertained, but there is evidence that there were at least nine, and more probably ten.

Michaelis (*Arch. Zeit.*, 1885, p. 57), in placing xl. after xl., makes the right hand seen on the left of xl. to be the hand of No. 91 (= Michaelis, No. 115), and the portion of a cow's belly seen between 90 and 91 to be part of the cow on the left of xl. It is to be noticed that the hind legs of this cow have been altogether omitted.

There is a curious inequality in the depths of the relief in this part of the frieze. Slabs xxxix., xl. are worked more in the round than the remaining groups with cattle.

100, 101. The fragment with the two heads, Nos. 100 and 101, may be, as Michaelis suggests, a part of the corner slab

102. xliv., the two parts at present numbered as 101, 102 being different parts of the same figure. The positions of the head and the foot appear to agree. On the other hand, the surfaces of the two fragments have weathered very differently.

On the return face of slab xliv. is the marshal, who forms the first figure of the east frieze, and makes a connection between the two sides, by looking back, as if to the advancing procession.

In the following conspectus of publications of the frieze, only the *Museum Marbles* and the work of Michaelis, and the photographic reproductions are referred to in detail. For a fuller list of early publications the reader is referred to the work of Michaelis. Deficiencies in the published illustrations, as compared with the present state of the frieze, are noted in the description. In the fourth column C. indicates that the slab was drawn by Carrey; S. that it was drawn by Stuart, and published in the *Antiquities of Athens*, II., chap. i., or IV., chap. iv., pls. 11-14.

A diagram showing all the slabs drawn by Stuart is given in *Antiquities of Athens*, II., chap. i., pl. 30. P. indicates that a slab was drawn by Pars, during the Dilettanti Expedition, and was published in the *Antiquities of Athens*, IV., chap. iv., pls. 6-10, 15-28. W. denotes slabs published, from drawings of Pars, in the *Museum Worsleyanum*.

PARTHENON FRIEZE, EAST SIDE.

MICHAELIS, <i>Der Parthenon</i> , Pl. 14.	Museum Marbles, Pt. VIII.	Mansell's Photographs.	Early Drawings, &c.
Slab.	Pl.		
I.	XXXIX.	684	C.
II.		684	C.
III.	XXXVIII., XXXVII.	685, 686	C.S.
IV.	XXXVI., I.	687, 688	C.S. Brunn, <i>Denkmaeler</i> , Nos. 106, 107.
V.	II., III., IV.	689, 690	S.W. Brunn, <i>Denkmaeler</i> , Nos. 108, 109, 110.
VI.	V., VI.	691, 692	C. Baumeister, p. 1187.
VII.	VII.		C.
VIII.	VIII.	692a	C. S.
IX.			C. S.

The East Frieze is also published by the Stereoscopic Company, Nos. 1-13.

PARTHENON FRIEZE, NORTH SIDE.

MICHAELIS, Pl. 12, 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 12, 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab. I.-V.	Pl. VIII.		C. S.	Slab. XIV.	Pl. IX. B.	654	C. S.
VI.		656	C.	XV.-XVI.			C.
VII.-XI.		(C. (ex- cept X))		XVII.	XI.		S. W.
XII.	IX. A.	655	C. S.	XVIII.	X. c.	653	C
XIII.			C.	XIX.			
				XX.			

PARTHENON FRIEZE, NORTH SIDE—continued.

MICHAELIS, Pl. 12, 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 12, 13.	Museum Marbles, Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab. XXI.	Pl. X. D.	652		Slab. XXXII.	Pl. XV.	646	P. W.
XXII.	XII.	651	S.	XXXIII.	XVI.	645	P. W.
XXIII.	XII.	650	S.	XXXIV.	XVI.	644	P. W.
XXIV.	XIII. A.	649		XXXV.	XVII.	643	P. W.
XXV.			S.	XXXVI.	XVII.	642	P. W.
XXVI.	XIV.	648	S.	XXXVII.*	XVIII.	641	P. W.
XXVII.				XXXVIII.*	XVIII.	640	P. W.
XXVIII.	XIII. B.	647		XXXIX.	XIX.	639	P.S.W.
XXIX.				XL.	XIX.	638	S. W.
XXX.				XLI.	XX.	637	S. W.
XXXI.				XLII.	XXI.	636	S. W.

* Slab XXXVII. is given by Brunn, *Denkmäler*, No. 113; Slab XXXVIII. = *Denkmäler*, No. 114; Slab XLII. = *Denkmäler*, No. 115. The North Frieze is also published by the Stereoscopic Company, Nos. 14–38.

PARTHENON FRIEZE, WEST SIDE.

MICHAELIS, Pl. 9.	Museum Marbles, Pt. VIII.	Stereos- copic Company's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 9.	Museum Marbles, Pt. VIII.	Stereos- copic Company's Photo- graphs.	Early Draw- ings.
Slab. I.	Pl. XXII.	No.	C.P.W.	Slab. IX.	Pl. XXIX.	No.	C.P.W.
II.	XXII.	39	C.P.W.	X.	XXX.	47	C.P.W.
III.	XXIII.	40, 40A	C.P.W.	XI.	XXXI.	48	C.P.W.
IV.	XXIV.	41	C.P.W.	XII.	XXXII.	49	C.P.W.
V.	XXV.	42	C.P.W.	XIII.	XXXIII.	50	C.P.W.
VI.	XXVI.	43	C.P.W.	XIV.	XXXIV.	51	C.P.W.
VII.	XXVII.	44	C.P.W.	XV.	XXXV.	52	C.P.W.
VIII.	XXVIII.	45	C.P.W.	XVI.	XXXV.	53	C.P.W.

PARTHENON FRIEZE, SOUTH SIDE.

MICHAELIS, Pl. 10, II.	<i>Museum Marbles,</i> Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.	MICHAELIS, Pl. 10, II.	<i>Museum Marbles,</i> Pt. VIII.	Mansell's Photo- graphs.	Early Draw- ings.
Slab. I.	Pl. LVI.	661	S.	Slab. XXIII.	Pl.		C.
II.			S.	XXIV.	XLVII.	672	C.
III.	LV.	658	S.	XXV.	XLVII.	673	C.
IV.			S.	XXVI.			C.
V.	LV.	659	S.	XXVII.			C.
VI.	LIV.	660	S. W.	XXVIII.			
VII.	LIV.	657	S. W.	XXIX.	XLVI.	674	
VIII.	LIII.	662	S. W.	XXX.	XLV.	675	C.
IX.	LIII.	663	S. W.	XXXI.	XLV.	676	C.
X.*	LII.	664	S. W.	XXXII.			C.
XI.*	LII.	665	S. W.	XXXIII.			C.
XII.	LI.	666	S.	XXXIV.			C.
XIII.	LI.	667	S.	XXXV.	XLIV.	677	C.
XIV.				XXXVI.			C.
XV.	L.	668		XXXVII.			C.
XVI.				XXXVIII.	XLIII.	678	
XVII.				XXXIX.	XLII.	679	
XVIII.			C.	XL.	XLI.	680	S.
XIX.	XLIX.	669	C.	XLI.	XLI.	681	S.
XX.			C.	XLII.	XL.	682	
XXI.	XLIX.	670	C.	XLIII.			
XXII.	XLVIII.	671	C.	XLIV.	XXXIX.	683	

* Slab X. is given by Brunn, *Denkmäler*, No. 111; Slab XI. = *Denkmäler*, No. 112. The South Frieze is also published by the Stereoscopic Company, Nos. 58-97.

FRAGMENTS OF THE PARTHENON SCULPTURES.

Numerous small fragments of the Parthenon sculptures were taken from Athens either by Lord Elgin, or by travellers who visited Athens. Others have been more recently discovered in excavations on the Acropolis, or on its south slope, and are still at Athens. Casts of all such fragments, so far as they could be obtained, are now in the British Museum. As far as possible the fragments have been adjusted in their correct positions on the sculptures, and have been described in their respective places in this Catalogue. Of the remainder all the original marble fragments, and the most interesting of the casts, are exhibited in the Elgin Room, and are described below.

MARBLE FRAGMENTS ATTRIBUTED TO THE PEDIMENTAL SCULPTURES.

328. Fragment of colossal head. According to Hamilton's Memorandum, this fragment was discovered built into a Turkish house at the west front of the temple. It contains the upper part of a face and head. The sockets of the eyes are hollow, and must have once contained eyes composed of ivory, precious stones, or enamel. (An ivory eye, which must have belonged to a colossal statue, was found in the temple of Athene, at *Ægina*, and is engraved in Cockerell, *Temples at Ægina and Bassæ*, pl. 12, fig. 4. Cf. also *Arch. Anzeiger*, 1889, p. 102). The surface of the marble is highly polished, and traces of red colour have been remarked in the hair. The back of the head is worked in a peculiar way, to a plane surface, such as might be required if this was a head from a pediment, on account of the cornice above. The hard, conventional style, however, is not in

accordance with that of the pedimental sculptures. This fragment was formerly thought to belong to the Athenè of the western pediment, to which its scale would correspond, but there are no other grounds for the attribution.

Height, 10 inches. *Synopsis*, No. 101 (118); *Mus. Marbles*, VI., pl. 16; Michaelis, pl. 8, fig. 14.

329. Two feet, shod with leather, attached to a plinth. The feet belonged to a figure striding to the (spectator's) right. The left foot was advanced, and bore the weight of the body. Between the feet a stump of a tree is attached to the plinth. The feet appear to be those of a female figure, which in that case must have worn a short chiton. The fragment has been assigned by different writers to the Athenè of the west pediment, which is impossible, on account of the attitude; to the Poseidon, which is impossible, on account of the scale; and to the Athenè of the east pediment, about whom we have no information. It has also, with more plausibility, been assigned to the figure of Hermes (H; see Carrey's drawing), who accompanies the chariot of Athenè on the west pediment. It is, however, unlikely that that figure was shod with leather shoes; and the stump also has to be accounted for. It is very probable that the plinth does not belong to the pedimental sculptures at all, and Sauer's plan of the floor of the pediment seems to leave no room for it. It has been suggested that it is part of an independent group of Athenè and Poseidon, which Pausanias saw on the Acropolis. But as to this there is no evidence either way.

Length, 4 feet 6 inches. *Mus. Marbles*, VI., pl. 8; *Synopsis*, No. 256 (201); Michaelis, pl. 8, fig. 4, p. 194; *Journ. of Hellen. Studies*, III., p. 251.

330. Part of colossal right arm of female figure, bent at a right angle at the elbow. It comprises the upper arm,

from the shoulder, and the upper part of the forearm. This fragment may, perhaps, have belonged to figure G of the west pediment. (See Carrey's drawing.)

Height (to elbow), 1 foot 11 inches. Plate VI., fig. 2. In part given by Michaelis, pl. 8, fig. 40; *Synopsis*, No. 342 (268).

331. Left arm of female figure, bent, from near the shoulder, to a little above the elbow. Drapery, thrown over the arm at the elbow joint, falls partly on the upper and partly on the fore arm. In the drapery of the upper arm is a hole for the attachment of an object in metal. This fragment seems best suited to the figure N. (See Carrey's drawing.)

Length, armpit to elbow, 1 foot 4½ inches. Michaelis, pl. 8, fig. 26; *Synopsis*, No. 315 (271*).

332. Right arm of female figure, slightly bent, formed of two fragments united at the elbow. This may, perhaps, belong to figure F.

Length, 2 feet 7½ inches. Michaelis (pl. 8, fig. 30) gives the upper arm; *Synopsis* No. 339 (269).

333. Left forearm of female figure, broken off above the elbow (Michaelis, pl. 8, fig. 28). To this is united a cast of a fragment at Athens with the wrist, which is bent a little inwards. The arm must have been bent at the elbow.

Length, elbow to wrist, 1 foot 7 inches. *Synopsis*, No. 314 (272).

334. Forearm of female figure. Michaelis (pl. 8, fig. 29) thinks that it may have belonged either to figure O or W of the west pediment.

Length, 11½ inches. *Synopsis*, No. 311 (264).

335. Fragment of left thigh, above life size. Michaelis (pl. 8, fig. 39) calls this a female fragment, and suggests the nude seated female figure S of the west pediment.

But he seems to be in error as to the sex, and the fragment seems more appropriate to the figure of the boy, E, in the same pediment.

Length, 1 foot. *Synopsis*, No. 312 (267).

- 336.** Fore part of right foot of female figure, resting on a thick sole. The foot belonged to a colossal figure, which can hardly have been other than the Athenè of the west pediment.

Length, 1 foot $1\frac{1}{2}$ inches (length of second toe, $3\frac{1}{2}$ inches). Michaelis, pl. 8, fig. 32; *Synopsis*, No. 340 (244).

- 337.** Piece of drapery, which must have hung free, apparently from the shoulder and outstretched right arm of a colossal figure. At the upper extremity is part of a dowel hole, showing that the marble had been attached here by a joint.

Height, 2 feet $1\frac{1}{2}$ inches. *Synopsis*, No. 343 (144).

- 338.** Fragment of right shoulder and arm as low as the deltoid. The upper arm presses against the side. This fragment may belong to the boy P on the left of Q in the west pediment.

Height, 11 inches. *Synopsis*, No. 303 (133).

CASTS FROM FRAGMENTS OF THE PEDIMENTAL SCULPTURES.

- 339. 1.** Colossal female head, slightly turned to its right. The hair was confined in a plait round the head, and also by a wreath or band, which was of metal, as is shown by the holes for its attachment. The nose and mouth have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments.

It is impossible, however, to determine to which figure the head belongs. It has been assigned by Laborde and others to the Victory (G) who is driving the chariot of

339. Athenè in the west pediment. But it may have belonged to one of the figures N, Q, S, of the same pediment.

The probability that the head is derived from the Parthenon is increased by what is known of its history. It was found in a house of the San Gallo family at Venice. A member of this family, Felice San Gallo, was secretary of Morosini, and may well have taken the head as a trophy from Athens, in 1687. The head passed in 1823 into the possession of David Weber, and afterwards into that of Laborde.

Height, 1 foot 3½ inches. Laborde, *Athènes*, II., pls. facing pp. 228, 230; Michaelis, p. 195; pl. 8, fig. 6; Wolters, No. 561, p. 257.

2. Colossal female head, much defaced. The hair is gathered in a cloth, which passes over the back of the head. Compare the figure in the east frieze, slab vi., No. 39 (Michaelis, pl. 14, No. 40).

Height, 11½ inches. Michaelis, pl. 8, fig. 9; Laborde, pl. 24, fig. 6.

3. Right side of colossal female head. The hair is gathered into a plait from the brow and bound round the head. This fine fragment agrees well in style with the unrestored parts of the head, No. 1, above.

Height, 10½ inches.

4. Fragment of a wing, with a joint for attachment, and a heavy support below. The figure of Victory (J) in the east pediment probably had large wings ; but it is difficult to attach this cast to the statue.

Greatest length, 2 feet 6 inches. Michaelis, pl. 8, fig. 11; Laborde, pl. 25, fig. 12; Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

5. Three smaller fragments of similar wings.

One is engraved, Michaelis, pl. 8, fig. 10; Laborde, pl. 25, fig. 17.

6. Portion of chiton, the flowing lines of which greatly resemble the treatment of the Iris? (G) of the east pediment.

Length, 1 foot 6½ inches.

7. Portion of the right side of a draped figure wearing chiton and mantle, and sitting on a rock. Attributed by Michaelis to the west pediment (fig. D or fig. U).

Height, 3 feet 3 inches. Michaelis, pl. 8, fig. 5. See above, No. 304 D.

8. Left knee of seated draped figure, with the fingers of a small hand on it. (West pediment, figs. D, E.) See No. 304, D, E.

Height, 1 foot.

9. Left leg of colossal male figure, bent nearly at a right angle at the knee. It is made up from two pieces, a fragment reaching from half-way up the thigh to below the knee, and the fragment of a leg (Michaelis, pl. 8, fig. 36), reaching to the bottom of the calf.

The scale and the attitude seem to agree well with the figure of Hermes (H) of the west pediment.

Greatest circumference of the thigh, 2 feet 7½ inches.

10. Fragment of the right leg and thigh of a colossal male figure, made up of two pieces, the leg from below the knee nearly to the ankle (Michaelis, pl. 8, fig. 38), and the knee with the beginning of the thigh. This leg is slightly bent at the knee. It is on the same scale as the preceding No. 9, and appears to be in the required position for the right knee of the figure of Hermes (H) in the west pediment.

Height, 1 foot 11 inches.

11. A colossal right foot, broken off at the ankle, and also half-way between the instep and the toes. Less than

339. half of the sole is roughly cut with a drill as if this part of the foot had been slightly raised from the ground. The heel and part of the sole under the instep have been broken away. The scale is rather larger than that of the preceding Nos. 9, 10, and it may therefore be one of the feet of the Athene in the west pediment.

Length of fragment, 11½ inches. Michaelis, pl. 8, fig. 31; Laborde, pl. 58, fig. 8.

12. Fragment of tail of some serpentine creature having on the back a ridge of projections. This fragment has been thought to be part of the tail of a Hippocamp attached to the chariot of Amphitrite.

Length, 1 foot 6 inches. Michaelis, pl. 8, fig. 17; Laborde, pl. 24, fig. 9.

13. Fragment of left thigh, near the knee, of colossal figure; on it falls a corner of drapery to which is attached a gland. Sauer proposes to assign this fragment to the figure S of the west pediment.

Length, 9½ inches. *Athenische Mittheilungen*, 1891, p. 79.

14. Right thigh and knee of a male figure, rather larger than life. It is very doubtful whether this belongs to the Parthenon.

Length, 10 inches.

15. Fragment of right leg of small figure, broken off above ankle and below knee. It has been attached at the back.

Length, 11 inches.

16. Left hand of colossal female figure clasped round an uncertain object. The hand is broken off at the wrist; the forefinger and middle finger are wanting. There is no evidence that this hand belongs to the Parthenon. The scale, however, is suitable to one of the central figures of

the west pediment. If the hand is derived thence, it is possible that the hand is a hand of Athenè, and that the object it holds is not the base of a torch, as has been suggested, but part of the olive-tree. In that case Athenè would be placing her left hand on a projecting bough of her tree.

Length of third finger, $6\frac{1}{4}$ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

17. Fragment of an olive-tree with foliage.

Height, $6\frac{1}{2}$ inches.

18. Similar fragment of olive-tree, larger than last.

Height, 1 foot 4 inches. Michaelis, pl. 8, fig. 15.

19. Fragment of ankle and part of calf of right leg wearing high boot and attached on the right side to the trunk of a tree. It is highly improbable that this fragment belonged to the Parthenon.

Height, 1 foot 3 inches.

20. Left hand and wrist of male figure; the palm is grooved for the reception of some object like a staff; the thumb, forefinger, and upper joints of the other fingers are wanting. The scale is rather larger than that of the so-called Theseus (D) of the east pediment, to which the fragment has been attributed by Overbeck. The wrist is slightly bent inwards. This hand is finely modelled.

Length, $9\frac{1}{2}$ inches. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 43.

21. Fragment of left hand and wrist of male figure, the hand much bent back as if the figure had rested on the open palm; broken across the middle of the metacarpal bones; possibly the left hand of the River-God V in the west pediment. See No. 304 V.

Breadth, $6\frac{1}{4}$ inches.

- 339.22. Right hand of female figure, small; the thumb and fingers broken off.

Breadth of palm, $4\frac{1}{2}$ inches.

23. Right hand; the thumb and fingers broken off.

Breadth of palm, $4\frac{3}{4}$ inches.

24. Right arm of female figure, slightly bent; the upper arm broken about the bottom of the biceps; the under side is worked rough.

Length, 1 foot 2 inches.

25. Fragment of left upper arm of female figure with sleeve of chiton fastened with studs (Michaelis, pl. 8, fig. 25).

Length, $8\frac{1}{2}$ inches.

26. Fragment of right shoulder and upper part of back of arm of female figure; over the shoulder is drapery.

Height, 1 foot $\frac{1}{2}$ inch.

27. Fragment of right hip and right side of body nearly to the navel, of a boy, possibly from the west pediment.

Greatest height, 8 inches.

28. Left breast of female figure, draped; the drapery has been fastened on the left shoulder. This may be part of the figure of Callirrhœ (W) in the west pediment.

Height, 1 foot.

29. Left breast of female figure, the drapery strained over it; the scale is similar to that of the figure C in the west pediment.

Height, 9 inches.

340. Cast of a marble head in the Bibliothèque Nationale at Paris, wrongly assigned by C. Lenormant to the pediments of the Parthenon.

Height, 1 foot 9 inches. *Gaz. Arch.*, 1875, pl. 1; Wolters, No. 1280; Laborde, *Athènes*, I., p. 157; Michaelis, p. 202, B*; Babelon, *Cabinet des Antiques à la Bibl. Nat.*, pl. 20.

CASTS FROM FRAGMENTS OF CHARIOT-HORSES OF WEST PEDIMENT.

341. A large number of small fragments of horses from the west pediment has been discovered. Several of these fragments have been proved to have belonged to the horses of Poseidon, which were lost before the visit of Cyriac of Ancona, in 1447. Others belonged to the group of horses, which was let fall by Morosini's workmen. Casts of these are preserved in the British Museum, but only the most remarkable are exhibited in the Elgin Room.

1. Horse's head broken off at the setting off of the neck. The nose wanting. The mane, which has been hogged, and the surface of this head in several places are broken away. This fragment and the two following are assigned by Sauer to the chariot of Poseidon.

Michaelis, pl. 8, J. K. a; Laborde, pl. 26, fig. 25.

2. Horse's head, lower half broken away. The mane hogged, with a loose lock in front. Behind the ears a groove and two perforations are worked in the mane, and above the ears two other perforations for the attachment of trappings of metal.

Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1879, pl. 1, fig. 3.

3. A right hindleg from the stifle joint to the pastern, bent, so as to indicate a rearing action. From below the hough to the hoof the leg is carved out of a block resting

- 341.** on the bed of the pediment. The greater part was sculptured on another block also set in the bed, which is now wanting, and was fitted to the first block at a joint roughly tooled. The outside of the haunch and hough have been cut away, evidently to gain room for the left hindleg of another horse, or, according to Sauer, for the chariot-pole. This limb is composed of three separate fragments.

Michaelis, pl. 8, J.K. *f*; Laborde, pl. 26, fig. 40; Overbeck, *Ber. d. k. sächs. Gesell. d. Wissenschaften*, 1879, p. 72, pl. 1; and 1880, p. 161.

4. Left hindleg from stifle to below hough, bent, made up of two fragments; the upper one may be Michaelis, pl. 8, J.K. *g*; Laborde, pl. 26, fig. 36.
5. Left thigh from below stifle; the outer side split off, broken off in the hough joint.
6. Right forefoot; made up of two fragments of which one is Michaelis, pl. 8, J.K. *p*; broken off below the knee; the hoof free from the ground.
7. Hoof of forefoot, free from the ground; cut away on one side with rough surface; under the foot are holes round the edge as if for nails.
8. Hindhoof attached to fragment of base.
Michaelis, pl. 8, J.K. *m*; Laborde, pl. 26, fig. 41.
9. Left foreleg, bent, from above knee to below knee.
Michaelis, pl. 8, J.K. *s*; Laborde, pl. 26, fig. 30 bis.

MARBLE FRAGMENTS OF METOPES.

- 342.** The following fragments can be assigned with confidence to their respective places on the south side.
1. Metope XII. (No. 314). Foot of female figure. See *ante*, No. 314.
 2. Metope XIV. The body of a male figure from the neck to the navel. This fragment is engraved in the vignette

to *Museum Marbles*, Part vii., and was drawn by Carrey, who gives the whole metope as a youth raising his hands in astonishment, and a woman with a casket.

Michaelis, pl. 3, xiv.; *Synopsis*, No. 319 (143).

3. Metope XVI. The head and trunk of a figure who has fallen in a combat between two men. The trunk was one of the Elgin fragments, and is also engraved in the vignette to *Museum Marbles*, Part vii. The head was formerly at Chatsworth, and was presented to the Museum by the Duke of Devonshire in 1859. Carrey gives the position of the head of the fallen figure very accurately.

Synopsis, No. 323 (294); *Michaelis*, pl. 3, xvi.

4. Metope XX. Left thigh of female figure with clinging drapery, standing turned to the left.

The following fragments are either of doubtful or unknown origins. Probably they are all derived from metopes on the south side.

5. Left breast of draped female figure. South side, Metope No. XIII.?

Synopsis, No. 302 (132); *Michaelis*, pl. 4, fig. K.

6. Fragment of right arm from the wrist to above the elbow, which is bent; above the wrist is attached a corner of drapery. *Presented by M. Dubois*, 1840. South side, Metope No. XV.?

7. Fragment of right arm from the wrist to the elbow, placed across the breast and left shoulder, with folds of drapery hanging as if from the hand. South side, Metope No. XIX.?

Synopsis, No. 305 (136).

8. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 306 (137).

- 342.** 9. Fragment of calf of leg.

Synopsis, No. 307 (138).

10. Fragment of calf of leg covered with drapery.

Synopsis, No. 308 (139).

11. Fragment of left arm from the wrist to near the elbow.

Synopsis, No. 309 (140).

12. Part of the arm (?) of a draped figure, made up of two pieces.

Synopsis, Nos. 320 (141) and 322 (142).

13. Fragment of the right upper arm of a draped female figure with sleeve fastened with two studs.

Synopsis, No. 304 (134).

14. Right shoulder and part of breast of draped female figure; the chiton fastened down the shoulder with four studs.

Michaelis, pl. 4, fig. O; *Synopsis*, No. 301 (131).

15. Left hind leg of Centaur up to above the hough.
Presented by M. Dubois, 1840.

CASTS FROM FRAGMENTS OF METOPES.

- 343.** A large number of fragments have been discovered in the course of excavations at Athens. Casts of these have been attached, as far as possible to the Metopes. Of the fragments which could not be so attached, the following are the most important.

1. South side, Metope XI. Fragment of shield, held by left hands of both Centaur and Lapith; cf. Michaelis, pl. 3, No. xi. See p. 138.
2. Metope XVII. Torso of male figure, extending from the

left shoulder to half-way down the right thigh; drapery hangs from the left shoulder and falls down the back to the waist. This figure has stood on the right foot; the left leg appears to have been bent. This metope, as drawn by Carrey, appears to have contained a nearly nude male figure, standing, and a draped figure of a woman, or citharist, holding a lyre.

Michaelis, pl. 3, xvii.

3. Metope XVII. Fragment, possibly part of a lyre; apparently this is the object held in the hands of the draped figure of this metope. There are traces of fingers at the back.
4. Metope XX. Fragment of right hand holding the end of a scroll. This metope, as drawn by Carrey, contained two draped figures, holding scrolls.

Michaelis, pl. 3, xx.

5. Metope XXIV. Torso of Lapith. In the complete metope, as drawn by Carrey, the Lapith holds the fallen Centaur by the hair, and places his left foot on his body.

Michaelis, pl. 3, xxiv.

6. Head of Lapith, perhaps from Metope No. 305. *Found in the excavations on the Acropolis, of 1889.*

Height, 7½ inches.

MARBLE FRAGMENT OF FRIEZE.

344. Head of a youth, looking to the left, in low relief. This fragment probably belongs to one of the horsemen in the north frieze. It is placed by Michaelis (pl. 13) in the space between slabs xxvi. and xxviii. This head was formerly in the possession of Mr. Steinhäuser, at Karlsruhe.

Height, 5¾ inches.

CASTS FROM FRAGMENTS OF THE FRIEZE.

345. The fragments are here arranged, as far as possible, in the order followed in the description of the frieze.

EAST FRIEZE.

1. Fragment from left-hand lower corner of slab, with drapery falling in vertical folds from below the knee of a figure; and with a right foot turned to the right, and wearing a shoe with a thick sole. The figure to which this fragment belongs must have been a maiden in the procession; probably the figure on the left of slab ii. now entirely lost, but preserved in Carrey's drawing.

Height, 1 foot. Compare Michaelis, pl. 14, slab ii., No. 2.

2. Female head, looking to the left. The hair is gathered up under a net. This must have belonged to one of the figures in the procession on the east side, slabs vii.-ix., and probably to No. 56.

Height, 4½ inches.

NORTH FRIEZE.

3. Fragment of arm and drapery of male figure moving to the left. From the left edge of a slab. This seems to be a part of the figure, No. 4, partly seen on slab ii., and has been thus drawn on plate vii.

Height, 1 foot 1 inch.

4. Left-hand upper corner of slab, on which is a youthful male head, bound with a diadem, looking to the left; the face shown in three quarters. This seems to agree best with Carrey's drawing of the figure with the sheep, slab iv., No. 7 (= Michaelis, No. 9). See plate vii.

Height, 7½ inches.

5. Fragment containing the back of the head of one of the lyre-players (Michaelis, No. 24) and part of the lyre of the other (Michaelis, No. 25).

Height, 11½ inches. (See Plate viii.) Michaelis, pl. 12, vii.

6. Fragment from lower part of draped figure from knee to right (?) foot, the direction being to the left. On the right side of the fragment is a joint. The drapery reaches to the ankle, with an upper fold falling half-way down the calf. This fragment seems to have belonged to the musician on slab vii., whose lyre is preserved on the preceding fragment, and is thus drawn on Plate viii. Michaelis is in error in marking a joint on the left of his No. 26 (= Museum, No. 17).

Height, 1 foot 7½ inches.

7. Fragment with left foot wearing a shoe, from a draped figure moving to the left. The skirt falls just above the ankle. This may be a part of the figure on slab i., only preserved in Carrey's drawing (cf. Plate vii.); or it may have belonged to one of the figures on slabs vii.-ix., notwithstanding that Carrey represents them with bare feet.

Height, 7 inches.

8. Fragment from the left of slab ix., giving parts of the three figures shown in Carrey's drawing (see Plate viii.). This fragment agrees fairly well with Carrey, except that he does not indicate the hand of the middle figure. It was discovered in the excavations on the Acropolis in 1889.

Height, 2 feet.

9. Fragment from the right joint of a slab, containing part of a male figure from the hip to the right shoulder. The right arm was held horizontally, and bent at the elbow, so that the hand is seen before the breast. A

345. mantle passes round the body from under the right arm to the left shoulder. This, as Robert points out (*Arch. Zeit.*, 1875, p. 100, *I*), seems to be the marshal beside the chariot group in Michaelis, pl. 12, xiii., fig. 48. (See Plate viii., slab xiii.) In that case the raised mass on the left of the hip of this figure would be part of the rump of the third horse.

Height, 1 foot 5 inches.

10. Fragment with edge of hind quarter of horse, rearing to the left, with part of the tail. Above the tail are folds of drapery. This fragment is perhaps a part of slab xiii., with the hinder chariot horse; but this is very doubtful.

Height, 1 foot 8 inches; Michaelis, pl. 12, slab xiii., fig. 48.

11. Part of a charioteer, between the waist and the knees; he stands in a chariot, of which the antyx is visible. The left forearm crosses the body as if holding the reins. This fragment, which is not noticed by Michaelis, must belong to the north frieze. Robert (*Arch. Zeit.*, 1875, p. 100, *n*) proposed to assign it to slab No. xiii. of the north frieze. This seems the most probable position, though the fragment does not agree very well with Carrey's drawing.

Height, 1 foot.

12. Fragment of chariot group; an apobates standing in a quadriga, leaning forward. The head and neck, right arm from below elbow and legs from below the knee are wanting. On his left arm is his oval buckler. He wears a chiton which leaves the right arm and side bare. His right hand must have grasped the antyx. On the left a portion of the drapery of the charioteer is visible. There is a joint on the left of this fragment. It must belong to the northern frieze, and on p. 172, fig. 12, it has

been drawn in combination with slab xix. It is not given by Michaelis, or in Robert's list (*Arch. Zeit.*, 1875, pp. 95-103).

Height, 1 foot 5 inches.

13. Horse's head, reined back; a joint on the left side. The scale and direction show that this head belonged to a chariot group on the north side.

Height, 11½ inches; Michaelis, pl. 12, slab xx. (cf. p. 173).

14. Fragment containing a part of the neck and lower part of the mane of one of the horses of a chariot group, together with a part of the neck of a second horse. This fragment, which was discovered in the excavations on the Acropolis of 1889, must belong to a chariot group of the north frieze, perhaps to slab xi., xv., or xvi.

Height, 1 foot 3 inches.

15. The upper part of two horsemen, and part of the head or neck of a succeeding horse. The second rider, whose hand is preserved, held metal reins. The horse had a metal bridle. This fragment was formerly in the Cataio Villa, and afterwards the property of Archduke Karl of Austria. It must have belonged to the fragmentary portion of the north frieze, between slabs xxvi. and xxviii.

Height, 1 foot 3 inches; Laborde, *Athènes*, II., p. 236; Michaelis, pl. 18, xxvii.

SOUTH FRIEZE.

16. Helmeted head looking to the right. The lower part of the face is broken away. The helmet has a cheekpiece turned up at the side. This head probably belongs to the horseman, No. 5, in the south frieze.

Height, 5½ inches.

345. 17. Foreleg of a horse from below the knee to the hoof. The direction is to the right.

Length, $7\frac{1}{2}$ inches.

18. Youthful beardless head wearing a petasos and looking to the right. The right side of the head is broken away. Michaelis engraved this head, pl. 11, slab xix., No. 48. It no doubt belongs either to that horseman, or to one of the two on the slab following (xx.), for which see Carrey's drawing.

Height, 7 inches.

19. Upper part of youthful male figure looking to the right; behind, horse's head. The figure wore a chiton with girdle, and, apparently, a close-fitting helmet or leather cap. Part of the shoulder of a second figure seems to be visible on the right edge of the fragment. It is not easy to find a place for this fragment among the horsemen of the south side. It seems more probable that the head is that of the charioteer of slab xxvi.; it agrees well with Carrey's drawing.

Height, 1 foot 4 inches; Michaelis, pl. 11, slab. xxvi., No. 64.

20. Fragment of male figure, turned to the right, extending from the neck to the hip. The drapery consists only of a mantle which is seen passing over the right shoulder and round the body. The figure appears to be that of a youth and to correspond best with one of the charioteers of the south frieze, only preserved in Carrey's drawing, Michaelis, pl. 11, slab xxvii.

Height, 1 foot $\frac{1}{2}$ inch; Michaelis, pl. 11, slab xxiv., A.

21. Fragment of elderly male figure, moving to the right; from the hips to the beginning of the shoulder blades. He wears a mantle closely wrapped about him, and leaving the right arm bare. On the right of this fragment

is a joint. It probably belongs to a figure in the group of old men and musicians, slabs xxxiv.-xxxvii. Michaelis inserts it in slab xxxv. (No. 97 in his pl. 11), but his drawing is incorrect and the fragment cannot be adjusted there. The only possible place seems to be on the right of slab xxxiv.

Height, 10 inches.

22. Fragment with left foot and part of drapery of figure moving to the right, and having the left foot hindmost. From the left-hand lower corner of a slab. The lowness of the relief shows that this foot belongs to one of the figures on the far side of the victims. Michaelis combines it with his pl. 11., slab xlivi., 126. This figure, which is 84 according to the Museum numbering, has now been joined to slab xli. Although the fragment does not seem to join satisfactorily to the angle of slab xli., yet this seems its probable position.

Height, 8 inches.

SOUTH OR NORTH FRIEZE.

23. Fragment of helmeted head looking to the right. The head is entirely destroyed except the back of the helmet and its crest. This head perhaps belongs to one of the warriors that accompany the chariots in the north frieze.

Height, 11½ inches.

ARCHITECTURAL FRAGMENTS FROM THE PARTHENON.

350. The capital and uppermost drum of one of the Doric columns of the north side.

Width of abacus, 6 feet 7½ inches; Penrose, *Athenian Architecture*, pl. 19, fig. 1.

351. Part of a marble tile-front. The roof of the Parthenon, like that of many other Greek temples, was formed of marble tiles, *solenes*, carefully adjusted. In the case of the Parthenon the tiles were placed side by side. Ridge tiles covered the joints, and the lower end of each ridge terminated in an anthemion. Hence the tile-front was called by the Greeks *kalypter anthemotos*. See the model of the Parthenon, and Michaelis, pl. 2, fig. 8.—*Inwood Coll.*

Height, 1 foot $\frac{1}{2}$ inch.

352. Cast of a similar but more perfect tile-front, from the original at Athens.

Height, 1 foot $8\frac{1}{2}$ inches; Michaelis, pl. 2, fig. 8; Inwood, *Erechtheion*, pl. 22.

353. Cast of lion's head from one of the angles of the pediment. This head, is worked from a block which forms the springing stone of both the cymatium and the corona of the pediment. In the modelling of the lion's head, and especially in the treatment of the mane, there is a noticeable austerity and conventionalism, such as is appropriate to a purely decorative piece of sculpture.

Height, 1 foot $4\frac{1}{2}$ inches. See the model of the Parthenon; Penrose, *Athenian Architecture*, pl. 17; Michaelis, pl. 2, fig. 9; Brunn, *Denkmäler*, No. 82 B.

- 354, 5. Casts from two fragments of acroteria, probably from the western pediment.

The acroteria were ornaments placed above the centre of the pediments. For an example of a complete acroterion, see that from Eleusis, No. 438.

Lengths, 3 feet 3 inches and 1 foot 9 inches; Michaelis, pl. 2, fig. 10, i, l.

356. Marble fragment of a similar acroterion.—*Inwood Coll.*

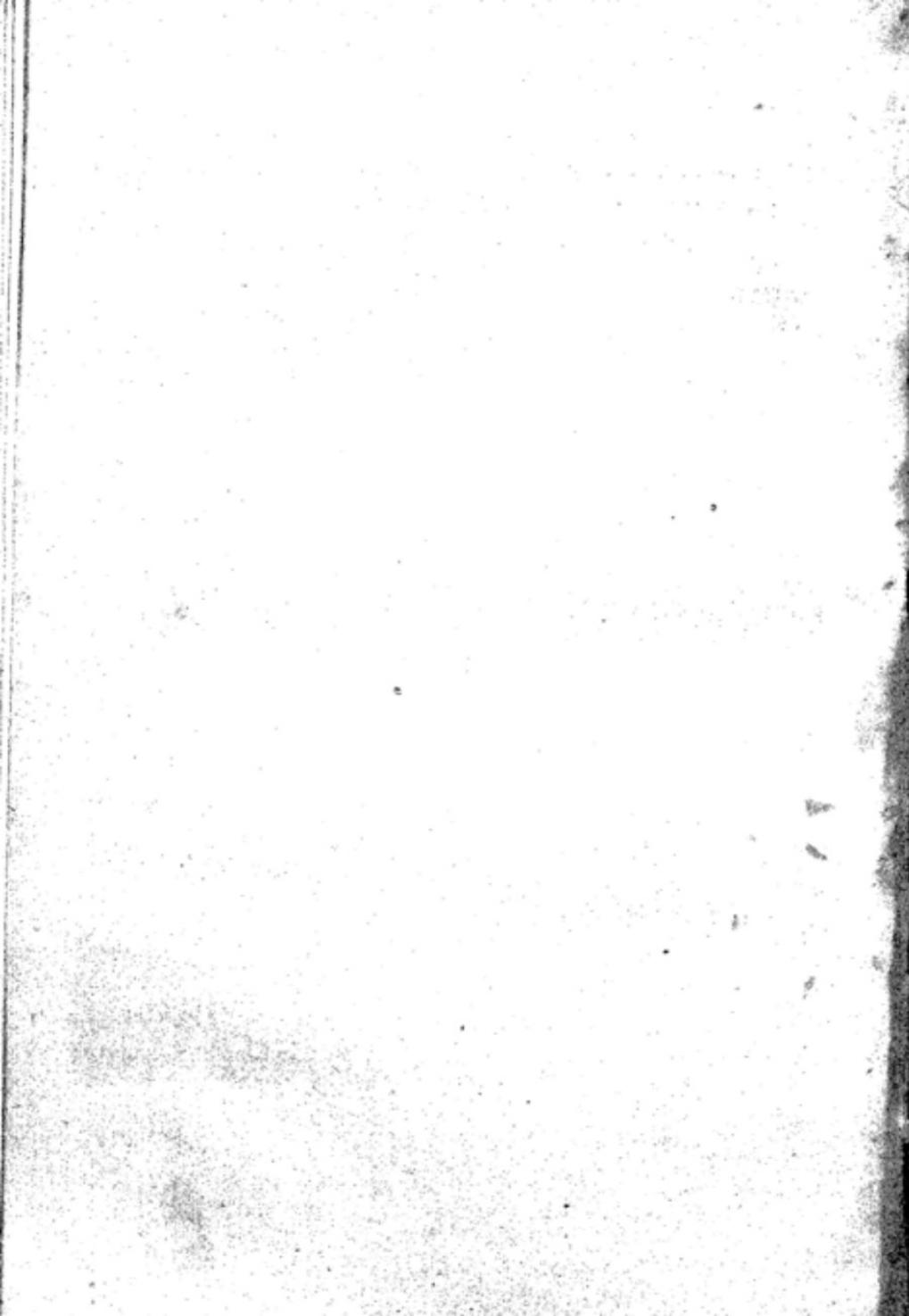
Height, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 130.

357. Marble fragment of moulding with painted maeander pattern.—*Inwood Coll.*

Length, 10 inches; Inwood, *Erechtheion*, pl. 22, p. 129.

358. Marble fragment of moulding with painted maeander pattern. Both these fragments (357, 358) appear to belong to the moulding which surmounted the frieze and passed round the interior of the peristyle.—*Elgin Coll.*

Length, 1 foot 9 inches; Penrose, *Athenian Architecture*, pl. 20, fig. 27a; pl. 28; Michaelis, pl. 2, fig. 17.



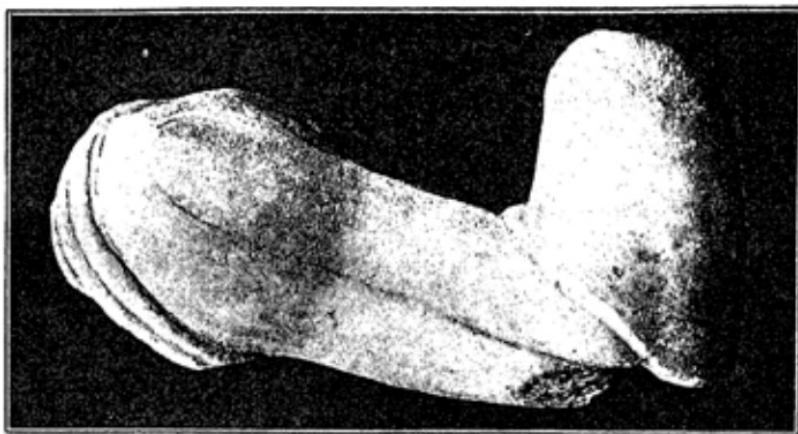
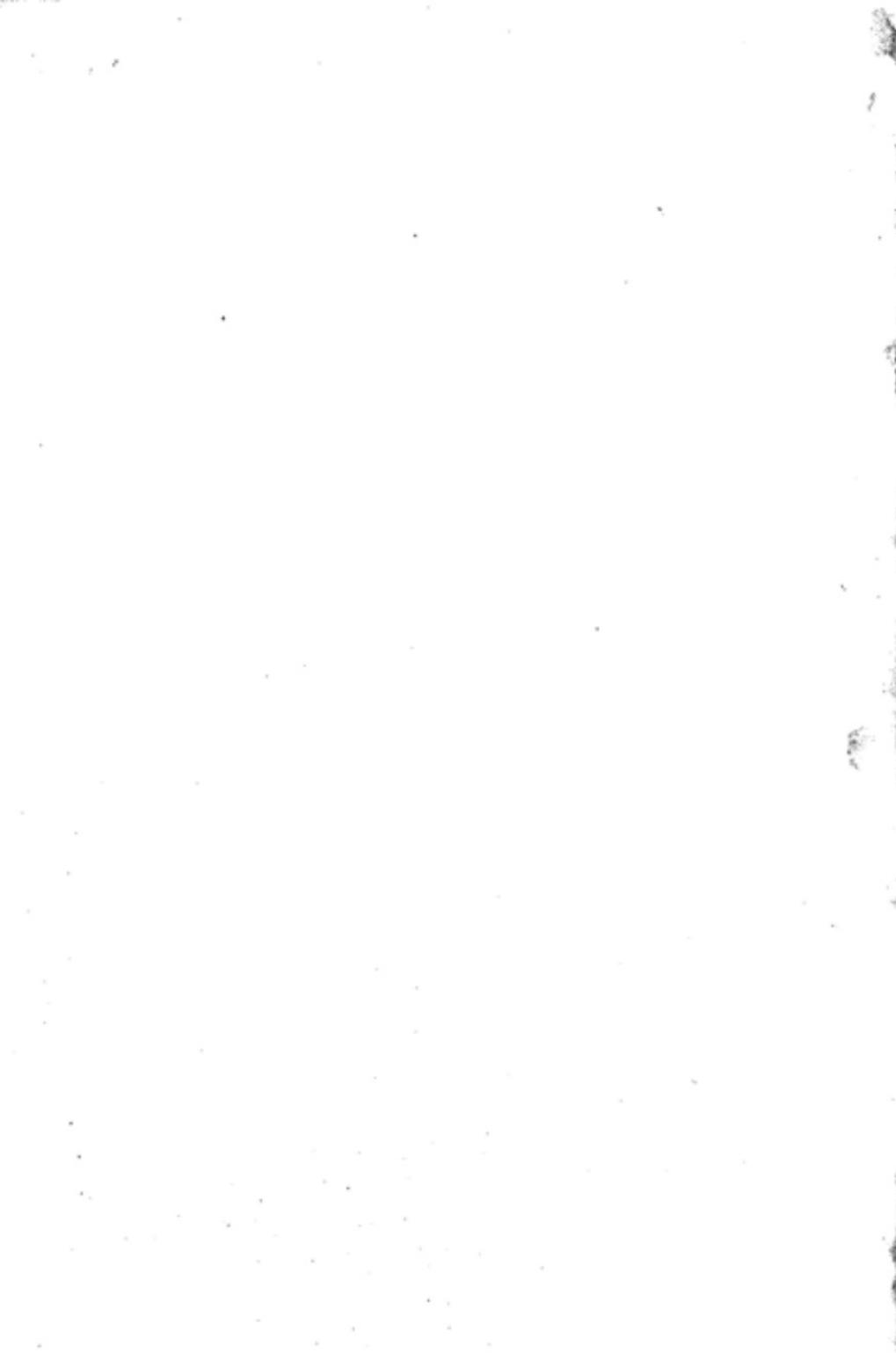


Fig. 2. ARM. No. 330.

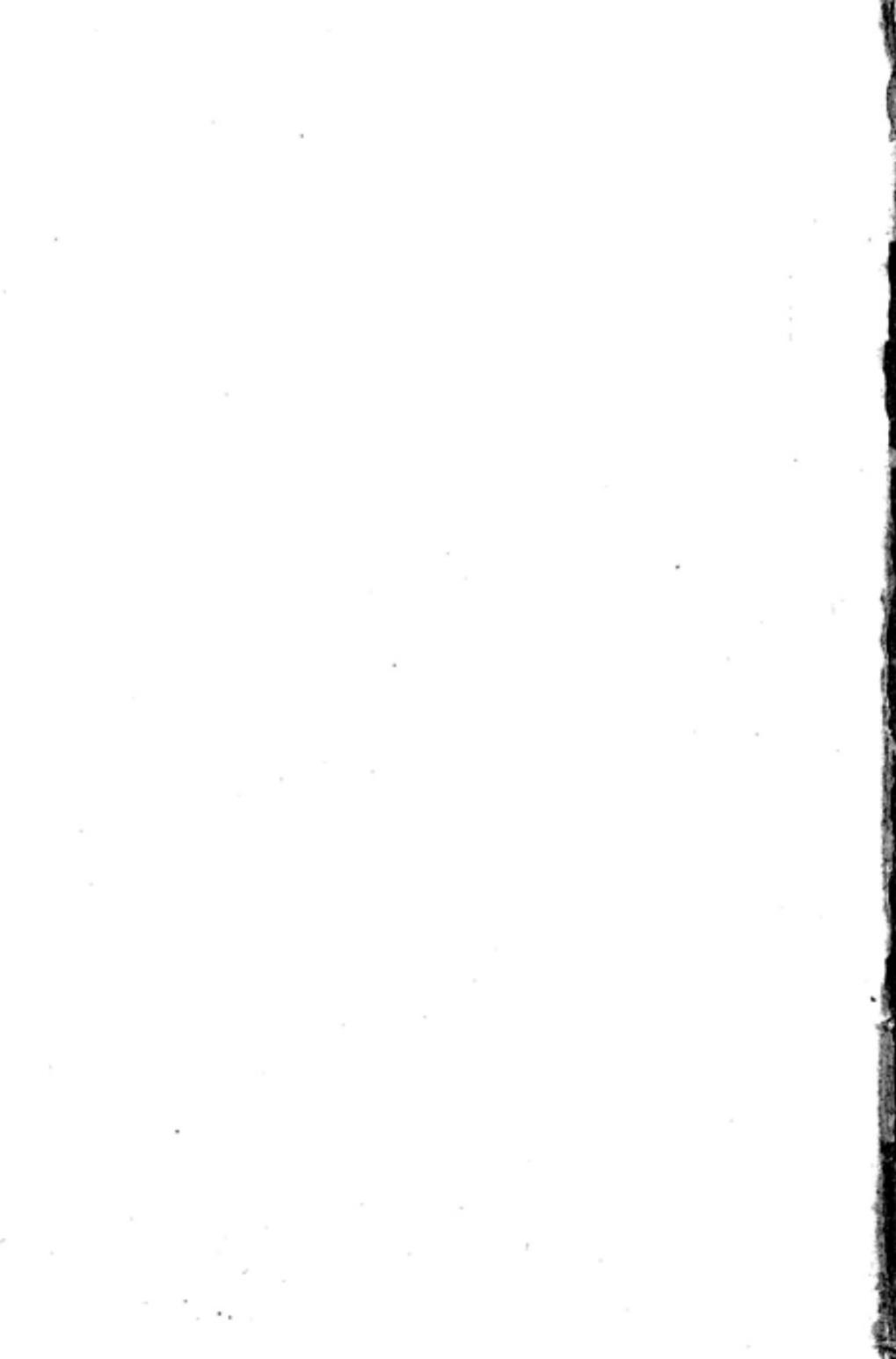


Fig. 1. IRIS AND HERA. EAST FRIEZE OF PARTHENON.
Nos. 27, 28.





THE NORTH FRIEZE OF THE PARTHENON (Sabs I.-VII.) RESTORED.



VIII 17 18 19 IX X 25 26 27 28 29 30



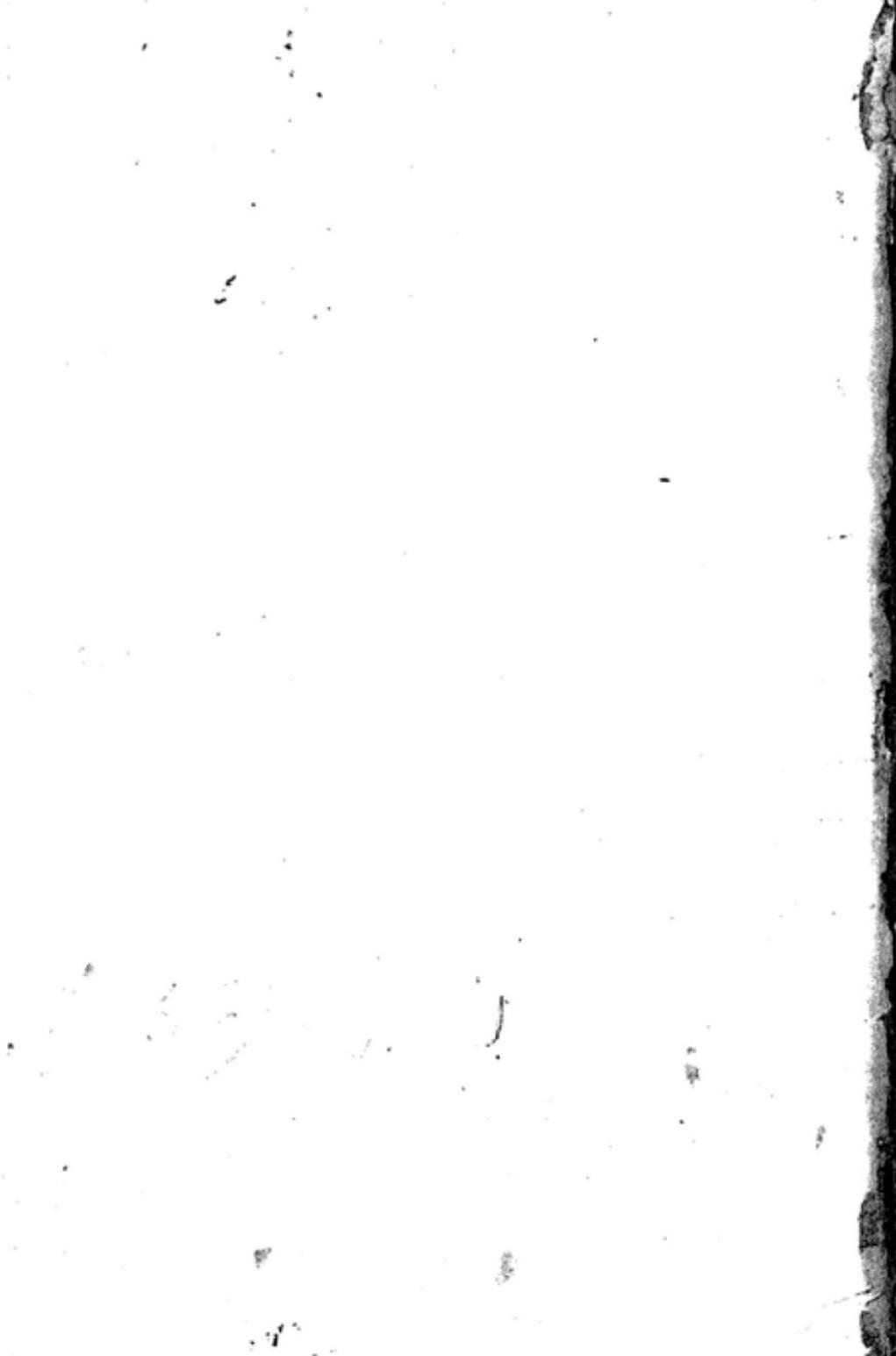
Carey. Athens. Carey. Athens. Athens. Carey and Athens.

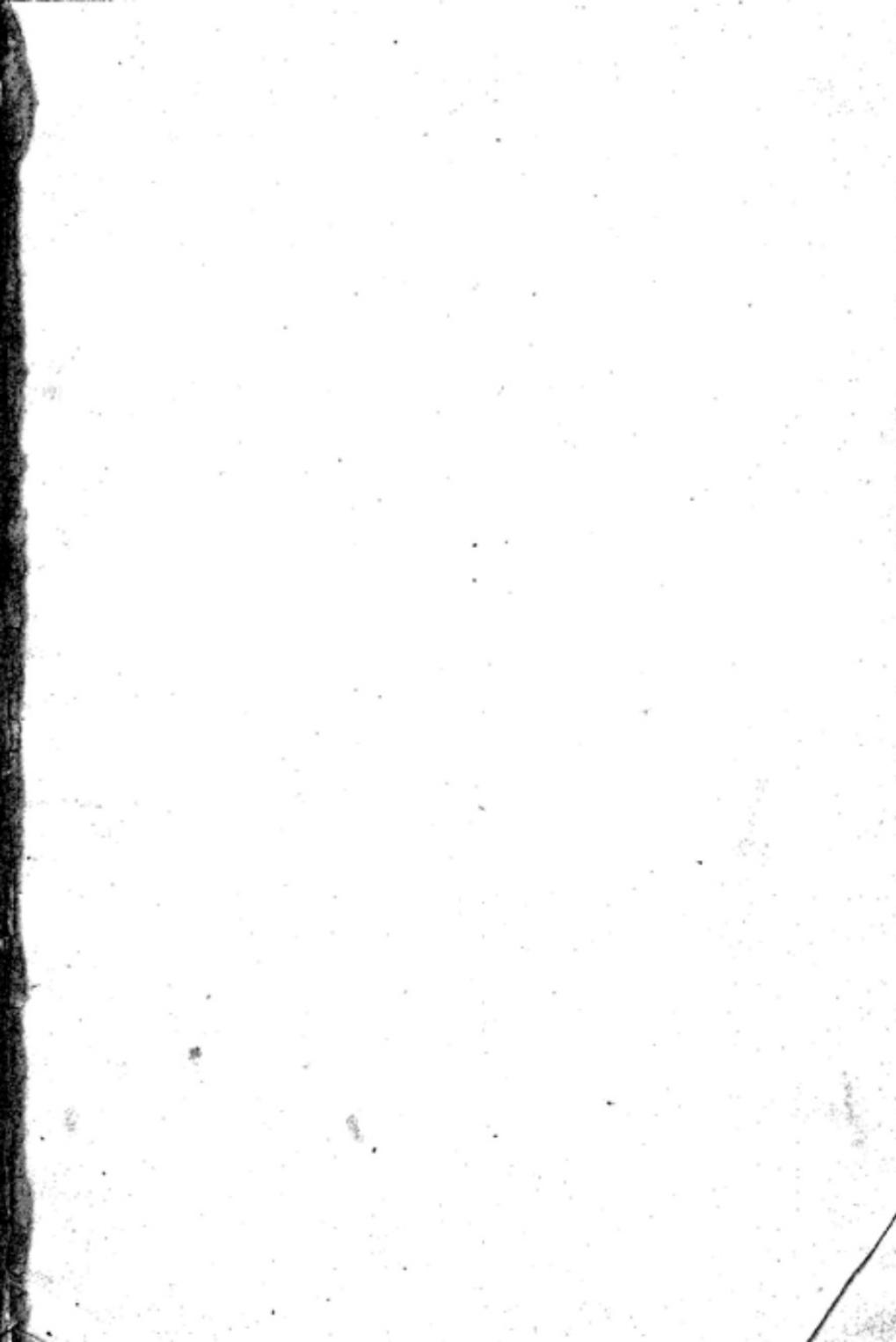
XI 31 XII 32 33 34 XIII

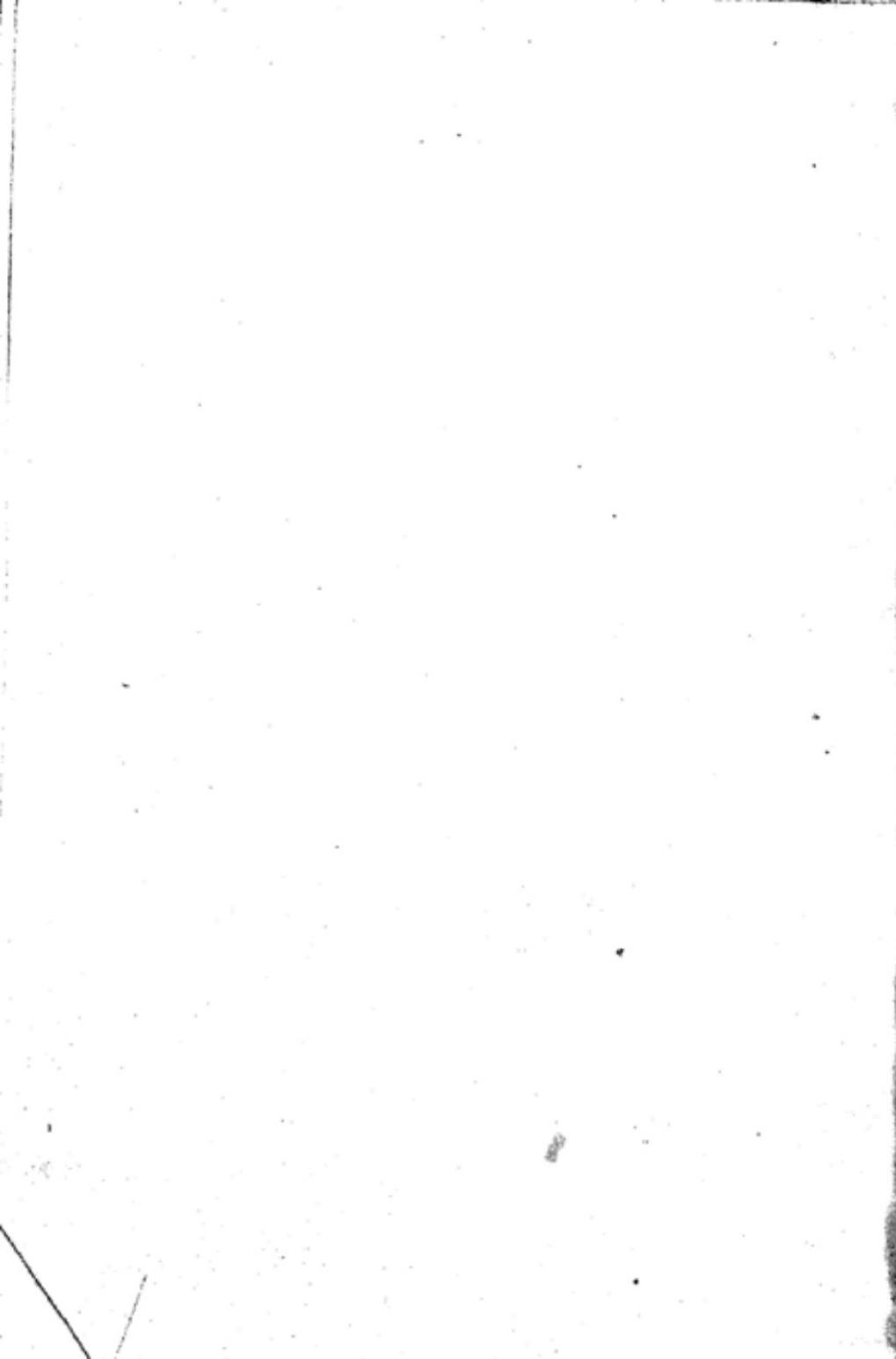


Carey. Athens. Carey. Athens. Athens. Carey.

THE NORTH FRIEZE OF THE PARTHENON (Slabs VII.-XIII.) RESTORED.









CATALOGUED.

N.C

"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY
GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book
clean and moving.